THE
BUILDER'S DIRECTOR,
OR
BENCH-MATE:
BEING
A POCKET-TREASURY
OF THE
Grecian, *Roman*, and *Gothic* ORDERS
of ARCHITECTURE,

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Improved from the beſt AUTHORS,
Ancient and Modern,

Of *Pedeſtals*, *Baſes*, *Shafts*, *Capitals*, *Columns*, *Architraves*, *Freezes*, *Brackets*, *Cornices*, *Arches*, *Impoſts*, *Key-ſtones*, *Truſſes*, *Moldings of Raking Pediments*, *Frontiſpieces*. *Portico's*, *Arcades*, *Colonades*, *Chimney-Pieces*, *Fretts*, *Guilochi's*, *Groins*, *Weatherings*, *Moldings for Tabernacles*, *Frames*, &c.

PROPORTIONED
By MINUTES and by EQUAL PARTS,
The like never before Publiſhed.

Engraved on 184 Copper Plates.

WHEREIN
The Orders of ANDREA PALLADIO are truly laid down, free from erroneous Meaſures.

Written for the Uſe of *Gentlemen* delighting in True ARCHITECTURE; and for *Maſters* and *Workmen* to Draw from and Work after.

By BATTY LANGLEY, Architect.

LONDON: Printed for and ſold by H. PIERS oppoſite to *Dean-ſtreet*, in *High-Holborn*. 1747.

INTRODUCTION.

AS the greateſt Part of the Architecture of ANDREA PALLADIO, publiſhed by *Leoni*, *Ware*, &c. in large Folio's, conſiſts chiefly of Deſigns of Palaces, Bridges, and Temples, which to Workmen are of little Uſe; and as thoſe Books are of large Prices, beyond the Reach of many Workmen, and too large for Uſe at work; I have therefore, for the common Good, extracted from the Works of that great Maſter, all that is uſeful to Workmen; and which (with very large Additions of the beſt Examples in every Order, in this ſmall Volume, which renders it an entertaining and inſtructive Companion) I have made fully as plain and intelligible, as they have done in their large Folio's, and at ſo eaſy a Rate, as to be purchaſed by any common Labourer.

In the following Work, I have taken the utmoſt Pains to lay down every Individual with the ſtricteſt Truth, as a late Author * pretends to have done before me; but, upon a juſt Examination, 'tis evident he has not done ſo.—As for Example: In his *Ionick* Entablature, whoſe Height ſhould be equal to one 5th of the Column, *viz.* 108 *Min.* he has made it 109 Min. and the Height of his Architrave, which *Palladio* makes equal to one 6th of the Entablature, *viz.* 36 *Min.* he has made 36 $\frac{1}{1}$ *Min.*

And notwithſtanding that the Projection of the *Cima Recta*, called by *Palladio*, *Gola Diritta*, which crowns the Entablature of every Order, is never made greater than equal to its own Height; yet he has made that of the *Tuſcan* to exceed it 1 ⅓ Min. that of the *Dorick* ¾ Min. that of the *Ionick* ½ Min. that of the *Corinthian* ⅚ Min. and that of the *Compoſite* 1 Min. which *Palladio* himſelf, was he living, could not juſtify.

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* *Ware.*

To theſe I could add much more, which I omit, and inſtead thereof ſhall lay down ſome general Rules, which ſhould be known to every Perſon delighting in ſound Architecture, that will be more uſeful; *viz.*

I. That the Height of the	*Tuſcan*	Column, including its Baſe, Shaft, and Capital, is	7	Diameters of the Column next above the Moldings of its Baſe.
	Dorick		8	
	Ionick		9	
	Corinthian		10	
	Compoſite		10	

II. That the Height of the Baſe to the Column of every Order, is always equal to the Semidiameter of the Column; unleſs in the *Tuſcan* Order, whoſe Cincture (which is part of the Shaft) is ſometimes included in the Height of the Baſe, as A, Page 8.

III. That the Height of the *Tuſcan* and *Dorick* Capitals are alſo equal to the Semidiameters of their Columns.

IV. That the Height of the *Ionick* Capital is but 20 Minutes, unleſs the entire Height of the Volute be included; and then, from the Top of the Abacus to the lower Part of the Volute, is equal to a Semidiameter, as aforeſaid.

V. That the Height of the *Corinthian*, and the *Compoſite* Capitals, are each 1 Diameter and 10 Min. *viz.* 10 Min. to each Abacus, and 1 Diameter to each *Campana* or Bell Part.

VI. That the Height of the *Tuſcan* and *Dorick* Entablatures, are always each equal to $\frac{1}{4}$ of the Height of the Column; and therefore the Height of the *Tuſcan* Entablature is 1 Diameter and $\frac{3}{4}$, and the *Dorick* 2 Diameters.

VII. That the Height of the *Ionick*, *Corinthian*, and *Compoſite* Entablatures, be each equal to $\frac{1}{5}$ of the Height of the Column; and therefore

The Height of the	*Ionick*	Entablature is	1 D. 48 M.
	Corinthian		2 — 0
	Compoſite		2 — 0

VIII. That the Height and Projection of every Cornice muſt be equal, unleſs the *Dorick*, which when Mutules are introduced, its Projection is greater, as in Plate 20.

IX. That the Diminution of the	*Tuſcan*	Shaft of the Column, is generally	$\frac{1}{4}$	of its Diameter.
	Dorick		$\frac{1}{5}$	
	Ionick		$\frac{1}{6}$	
	Corinthian		$\frac{1}{7}$	
	Compoſite		$\frac{1}{7}$	

X. That the Upright of the Dado of every Pedeſtal be directly under the Upright of the Plinth, to the Baſe of the Column ſtanding over it.

XI. That the Height of the Pedeſtal of every Order be divided into 4 equal Parts, as in Page 8, - - - - of which always give the lower 1 to the Height of the Plinth D, $\frac{1}{3}$ of the next 1 to the Height of the Moldings on the Plinth C; half the upper 1 to the Height of the Cornice A, and the Remainder to the Height of the Dado B.

XII. That the Diameter of the Dado to the *Tuſcan* Pedeſtal be always equal to its own Height, and to the Height of the Moldings on its Plinth, as in Page 8.

XIII.

XIII. That the Diameter of the Dado to the *Dorick* Pedeſtal, be always equal to its own Height, as in Page 19.

XIV. That the Diameter of the Dado to the *Ionick* Pedeſtal be always equal to half the Height of the whole Pedeſtal, as in Page 32.

XV. That the Semidiameter of the Dado to the *Corinthian* and to the *Compoſite* Pedeſtals, be each equal to $\frac{8}{9}$ of the Height of the Plinth.

XVI. That the Projection of the Plinth, and of the Cornice, before the Upright of the Dado in every Pedeſtal, be always equal to the Height of the Moldings on the Plinth, as in Pages 8, 19, and 32.

XVII. That the lower Faſcia of every Architrave, and the Frize of every Entablature, in all the Orders, do always ſtand directly over the Upright of the ſmalleſt Part of the Shaft of the Column or Pillaſter, next under the Hollow of its Aſtragal, that thereby *Solid may reſt on Solid*, and the whole have a true Bearing.

In every of the following Orders, before I proceed to exhibit their particular Members, I have given all the Varieties of Caſes how to proportion their principal Parts to any given Height, and to find the Diameter of the Column, which muſt be firſt known, as being the Scale by which we give the Heights and Projections to all the Members, according to their Meaſures affixed. And therefore, in every Order, the Diameter of the Column is ſuppoſed to be divided either into 60 equal Parts called *Minutes*, as in the Orders of PALLADIO; or into 24 or 36 Equal Parts, as in the Orders of that venerable Maſter JACOMO

BAROZZIO

BAROZZIO of *Vignola*, which I have comprized in this Work.

At the Bottoms of the following Pages, the Kind of Meaſure, by which the Members are formed, is ſignified; *viz.* By Minutes, Parts, *&c.* and in thoſe Pages where both Minutes and 24th, *&c.* Parts are uſed together, the Minutes are diſtinguiſhed from the 24th, *&c.* Parts, by the Letter *M.*

The Heights of the Members are expreſſed by the Number of *Minutes* or *Parts* placed on them, to be read upwards; and their Projections are ſignified by the Numbers placed at their Extreams, which are accounted either from each other's Perpendiculars, as in the Entablature of PALLADIO, Page 5; or from the Upright of the Column, as in the Cornice in Page 10; or from the Centeral Line, as in its Architrave.

In the laſt Part of this Work I have given a great Variety of *Gothick* Moldings for the *Baſes* and *Capitals* of *Columns*, *Arches*, *Weatherings*, *Jaumbs* for Doors, Windows, Chimney-Pieces, *&c.* and the Manner of deſcribing them geometrically of any Magnitude deſired: Which being entirely new, I hope will be favourably received.

BATTY LANGLEY.

July 14, 1746.

The Names of Moldings, *&c.* by ANDREA PALLADIO.

That Molding *&c.* which is generally called	ANDREA PALLADIO calls
an *Abacus*,	*Abaco.*
an *Annulet*,	*Annelli.*
an *Architrave*,	an *Architrave.*
an *Aſtragal*,	*Tondino.*
a *Baſe*,	a *Baſe.*
a *Cavetto*,	a *Cavetto.*
a *Cima recta*,	*Gola diritta.*
a *Cima reverſa*,	*Gola reverſa.*
a *Cincture*,	*Cimbia.*
a *Corona*,	*Gociolatoio.*
a *Dado*,	a *Dado.*
a *Dentil*,	*Dentelli.*
a *Drop*,	*Gutæ.*
a *Drip*,	*Gronda.*
a *Faſcia*,	*Faſcia.*
a *Fillet*,	*Liſtello.*
a *Frize*,	*Fregio.*
a *Metope*,	*Metopa.*
a *Modilion*,	*Modiglion.*
a *Module*,	*Module.*
a *Mutule*,	*Mutule.*
the Neck of a *Tuſcan* or *Doric* Capital,	*Collarino.*
an *Ovolo*,	*Ovolo.*
a *Pedeſtal*,	*Poggio.*
a *Plinth*,	*Zoccolo*, or *Orlo.*
a *Shaft*,	a *Fuſt.*
a *Scotia*,	a *Cavetto.*
a *Tenia*,	a *Benda.*
a *Torus*,	a *Baſtone.*

* * *

An Explanatory INDEX.

For Young Students in Architecture.

A.

ABACUS, *the uppermoſt Member, or Members, on the Ovolo, &c. in the Tuſcan or Dorick Capital: Alſo the Cima reverſa on the Ionick, and all the Members, above the Volutes and Leaves, in the Corinthian and Compoſite Capitals.*

Angle Brackets ——— Page 148

——— *are thus deſcribed,* viz. *Let the Curve* 1, 3, 5, 7, 9, *Fig. A. be a given Front Bracket, to find the Curve x h f d b of the Angle Bracket.*

Draw the Ordinates 1. 2; 3. 4; 5. 6; 7. 8; at Pleaſure, and continue them to *a x*, the Baſe of the Angle Bracket.

Make *a b*, equal to 1. 2; *c d* equal to 3. 4; *e f*, equal to 5. 6; and *g h* equal to 7. 8; Then from *b* to *x* through the Extreams of the Ordinates *d f h*, trace the Curve required.

☞ Note, *The acute and obtuſe-angled Brackets* B *and* C *are alſo formed by this Rule.*

Annulets, *the Three ſmall Fillets in the Dorick Capital, by* Palladio *and* Vignola 6, 17

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Athenian, *or Attic Baſe* ——— ——— 71

Architrave, *the lowermoſt prinsipal Part of an Entablature.*

Architraves to Doors and Windows, their Breadths, *to be not leſs than* 1 *Sixth, nor more than* 1 *Fifth of their Opening.*

Architraves to Chimney Jaumbs, *to be not more than* 1 *Sixth, nor leſs than* 1 *Eighth of the Vacuity.*

Aſtragal, *a Semi-circular Member, like a ſmall Torus with a Fillet under it.— It is uſed to terminate the upper Parts of the Shafts of Columns and Pilaſters ; and on which their Capitals are placed.*

B.

BAlluſtrade, *its Height on an Entablature* 147

——— *How proportioned* —— — ibid.

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—— Ionick —— 25, 30, 47, 72, 73

—— Corinthian, 41, 47, 51, 52, 53, 54, 55, 56, 57, 58, 67, 68, 72, 73.

—— Compoſite, —— 72, 73, 76, 81.

C.

CAmpana, *the Bell of the Corinthian Capital, againſt which the Leaves are placed, as in* 44

Cartelli, *or* Cartocci, *a Truſs, placed to ſupport an Entablature, in the Place of a Column.*

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To proportion their Parts.

Divide the Vacuity in 3, &c. *Parts, as therein expreſſed, and of thoſe Parts, give to the Breadth and Height of each principal Member, as denoted by the Figures affixed.* N. B. When the entire Height of a Cornice to a Chimney-Piece is known, you are then to work any Cornice therein at Pleaſure ; for which Purpoſe I have given 24 Varieties in 126, 127, 128.

☞ *And*

☞ *And of Tenia's or Bands to their Architraves, I have given* 48 *Varieties in* 116, 117, 118, 119, 120, 121.
Cima Recta }
Cima Reverſa } *How deſcribed.* —— ibid.
Column, *the Second or middle Principal Part of an entire Order, ſtanding on the Pedeſtal, conſiſting of three principal Parts,* viz. *its Baſe, Shaft, and Capital.*
Cincture, *a Fillet or Band to the lower Part of the Shaft of a Column, as that on the Torus of the Baſe to the Tuſcan Column* 8
Collarino, *the Neck of the Tuſcan or Dorick Capital.*
Compoſite Pedeſtal, *by* Palladio, 74. *By* B. L. 80
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—————— Key Stone —— —— 113
Cornice, *the uppermoſt principal Part of an Entablature; alſo that Part of a Pedeſtal which projects over its Dado.*
Cornices for Chimney-Pieces, 24 *Varieties.* 126, 127, 128.

Cornices for Rooms, *to find their Heights.*

I. *Of* TUSCAN CORNICES.

If the Cornice is to be conſidered as the Cornice of an Entablature on a Column only, then divide the given Height in 35 equal Parts, and give three of thoſe Parts to the Height of the Cornice.—But if the Column is ſuppoſed to ſtand on a Subplinth of 1 Diameter in Height; then divide the given Height in 39 Parts, and give 3 to the Cornice. And if the Column be ſuppoſed to ſtand on a Pedeſtal, then divide the given Height in 43 ¼ Parts, and give 3 to the Cornice.

II. *Of* DORICK CORNICES.

If the Cornice is to be conſidered as the Cornice of an Entablature on a Column only; divide the given Height in 40 Parts, and give 3 to the Cornice: But if on a Column and Subplinth of 1 Diameter, divide the Height in 44 Parts, and give 3 to the Cornice; and if on a Column and Pedeſtal, then divide the Height in 50 Parts, and give 3 to the Cornice.

III. *Of* IONICK, CORINTHIAN, *and* COMPOSITE *Cornices.*

If the Cornice is to be conſidered as the Cornice of an Entablature on a Column only, then divide the Height in 15 Parts, and give 1 to the Height of the Cornice: But if on a Column and Subplinth of 1 1/12 Diameter in Height, then divide the Height in 66 Parts, and give 4 to the Cornice. And, if on a Column and Pedeſtal, then divide that given Height in 75 Parts, and give 4 to the Cornice.

Corinthian Pedeſtal *and* Baſe. *By* Palladio 41
——— ——— *By* B. L. ——— 46
Corinthian Baſe. *By* Palladio, 73. *By* Vignola, 72
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——— *in the Piazza and Temple of* Nerva Trajanus ——— ——— ——— 55, 56
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—— *Its Height 30 Min.*

Corinthian Column, *its Height* 10 *Diameters.*

—— *Its Diminution* 1 *Sixth of its Diameter at its Baſe.*

—— *How proportioned to any Height, and to find its Diameter,* — — 37, 38, 39, 40

—— *How Fluted — Divide the Girt or Circumference of the Shaft next the Baſe, and next to the Aſtragal, each into* 96 *Parts; of which give* 3 *to each Flute, and* 1 *to each Fillet.*

—— *when fluted, hath* 24 *Flutes, and as many Fillets.*

Corinthian Capital. *Its Height* 70 *Minutes.*

—— *By* Palladio, 42. *By* Vignola, 44 45

—— *By* B. L. — — 43

Corinthian Entablature. *Its Height* 2 *Diameters.*

—— *By* Palladio, 42. — *By* Vignola, 45

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—— *in the Temples of* Mars *and* Veſta, 61, 62

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Corinthian Modiglion *at large* — 49, 50

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—— *Impoſt, by* Palladio — 98

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Crocket-Arch. *How deſcribed.* Fig. D. — 168

D.

DORICK Pedeſtal *and* Baſe. *By* Palladio 15
——— *By* B. L. — — 19
Dorick Baſe *of the Column*. *By* Palladio — ibid.
——— *By* Vignola 72
——— *By* B L. — 19
Dorick Baſe. *Its Height* 30 *Minutes.*
Dorick Column. *Its Height* 8 *Diameters when alone, and* 8 ½ *Diameters, when with Pilaſters.*
——— *Its Diminution* ⅕ *of its Diameter.*
——— *How proportioned to any Height, and to find its Diameter,* — 11, 12, 13, 14
——— *How ruſticated,* — 104, 105
——— *When fluted, with Flutes only. Divide the Girt or Circumference of the Column into* 20 *Parts, and each Part will be the Breadth of a Flute: But when with Fillets, divide the Girt into* 80 *Parts; of which give* 3 *to a Flute, and* 1 *to a Fillet.*
Dorick Capital. *Its Height* 30 *Minutes.*
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——— *By* Vignola — — 17
——— *By* B. L. — — 20
Dorick Entablature. *Its Height* 2 *Diameters.*
——— *By* Palladio, 16. *By* Vignola, 17.
——— *By* B. L. — 20
Dorick Doors — 104, 105
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——— *By* Vignola *and* B. L. — 93
Dorick Key-Stone *to Windows* — 101, 112
——— *to Doors,* &c. — 104, 105
——— Soffits — — 84, 85
——— *Intercolumnations* — 91
Dado, *the Dye, or that middle ſquare Part of a Pedeſtal, contained between its Cornice and Baſe.*

E.

ENtablature, *the uppermoſt Principal Part of an entire Order, conſiſting of the Architrave, Frize, and Cornice.*

F.

FLUTES, *the Channelling of the Shafts of Columns and Pilaſters.*
——— *their Number in the Dorick Column is* 20.
——— *in the Ionick, Corinthian, and Compoſite* 24.
——— *their Depth equal to half their Breadth.*
Fillets, *the flat Intervals between the Flutes.*
Fret Ornaments, 149, 150, 151, 152, 153, 154, 155, 156.
Frize, *the middle Principal Part of an Entablature, which in the Ionick Order is often made ſwelling, as in Page* 28.

G.

GLYPHS, *Channels, as thoſe in the Dorick Frize, which being three in Number,* viz. *two whole and two half ones, are therefore called* Tri-Glyphs, *that is,* Three Glyphs *or Channels.*
Gothick *Baſes* 160, 161, 162, 165, 166
——— *Capital* ——— 161, 162, 164, 165
——— *Arches* 168, *are thus deſcribed,* viz.

(1) Fig. A, divide the given Breadth *n* 8 in 8 Parts; on the Points 2, 6, deſcribe the equi-lateral Triangle 2, 6, *r*, and draw the Lines *t r q*, and *s r p*, cutting *x p* in *p*, and 7 *q* in *q*: On the Centres 2 and 6, deſcribe the Hanch-Arches *x z*, and *y* 7; and on *p q* the Arches *z v* and *v y*, and others concentrick, to form the Architrave at Pleaſure.

(2) *The Hair-lip'd Arch*, Fig. B.

Divide the given Breadth d 10, in 10 Parts; make d c equal to 2 Parts, and draw the Lines *c e* 2 — On the Points 2 and 8, deſcribe the Arches *d e* and 10 *b*, and draw the Line *e b*; — On the Point 5 deſcribe the Semi-circle *e n o b*, and draw the Line *i n o k* parallel to *d* 10.—Make *n o* equal to *d* 1, and draw the Lines *e n* and *o b*, which biſect in *t* and *v*. Biſect *e t*, and *t n* in *x* and *w*; and *b v* and *v o* in *g* and *l*.

On the Points *x* and *w*, raiſe the Perpendiculars *x b* and *w i*; and on the Points *g* and *l*, the two Perpendiculars *g f* and *l k*, and draw the Lines *i b* and *k v f*; on the Centres *b* and *i*, deſcribe the Arches *e t* and *t n*; and on the Centres *k f*, the Arches *o v*, and *v b*.

—— The Hair-Lip'd Arch Fig. C is deſcribed in the ſame Manner, and the Crocket-Arch Fig. D, is ſo plain to Inſpection, that it needs no verbal Deſcription.

Gothick *Groins* are thus deſcribed, Fig. C 169. Make the Ordinate *a, b, c, d*; &c. in Fig. C, equal to the Ordinates in Fig. A, and from 4 through the Points *b, q, f, h*, &c. to z, trace the Groin required. NOTE, *The Groin Arches Fig. D, G, I, H*, or any other Kind whatſoever, are found by this Rule.

Gothick *Columns, their Height is 6 Diameters, including the Diameters of their ſmall Cylinders, and their Intercolumnation is 4 Diameters.*

Gothick Cornices —— 174, 175, 176
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—— —— *for Chimney Jaumbs* —— 172
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Gothick *Cornices* —— 174, 175, 176, 177
—— *Chimney Pieces* 178, 179, 180, 181, 182, 183, 184.
—— Guillochi's —— 157, 158, 159
—— Guttæ, *Drops, as thoſe in the Dorick Architrave, under the Triglyphs, and in the Soffits of the Mutiles, commonly called Bells.*

H.

HAIR-Lip'd Arch *deſcribed*, Fig. C 168
—— Groin, *how deſcribed*, Fig. A 169

I.

INtercolumnation, *the Diſtance between two Columns.*
Ionick Pedeſtal, *and* Baſe *of the Column, by* Palladio 25
—————— *by* B. L. —————— 32
Ionick Baſes, *by* Vitruvius —— — 30, 47
—————— *by* Palladio — 25, 73
—— *by* Vignola, 72; *and* B. L. — 32
Ionick Column, *its Height* 9 *Diameters.*
—————— *its Diminution,* 1 *Sixth of its Diameter.*
—————— *How ruſticated* — — 106
—————— *when fluted, hath* 24 *Flutes, and as many Fillets, in every Reſpect, as the Corinthian Column.*
—————— *How proportioned to any Height, and to find the Diameter* —— 21, 22, 23, 24
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—— *by* Vignola 29, — *by* B. L. 34, 35
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—— Modiglion, *at large* —— 36
—— Doors, 106, 107—Soffits, 86.
—— Impoſts: *by* Palladio, 95; *by* Vignola 96
—— *by* B. L. — — 96
—— Intercolumnations *for Doors,* &c. 94
—— Key-Stones *to Windows* — — 101
—————— *to Doors,* &c. 106, 107, 112

K.

KEY-Stones *to Windows* —— 101
—— *to ſquare-headed Doors,* 103, 105, 107, 109.

——— *to ſemicircular-headed Doors,* 102, 104, 106, 108.

——— *How deſcribed,* — 112, 113

L.

LEAVES *of the Corinthian and Compoſite Capitals, their Thickneſs to be equal to the Depth of a Flute, at the Aſtragal of the Column.*

M.

MODIGLIONS: Ionick *at large* 36

——— Corinthian — 49, 50

——— Compoſite ——— — 83

Module, *the Diameter of a Column at its Baſe, divided into 60 Minutes.*

Moldings *for Architraves to Doors, &c. 48 Varieties,* 116, 117, 118, 119, 120, 121

——— *for Tabernacle Frames* 129

——— *for Cornices to Chimney Pieces, 24 Varieties,* 126, 127, 128

——— *for Gothick Gates and Doors* 170, 171

——— *for Gothick Chimney Jaumbs* 172

——— *for Weatherings to Gothick Windows,* &c. 173

Metope, *that Interval in the Dorick Frize, which is contained between two Triglyphs.*

Minute, the 60th Part of the Diameter of a Column, next to its Baſe.

Mutile, a Kind of Modilion, ſometimes uſed to ſupport the Corona of the Dorick Cornice, and is placed directly over a Triglyph, having its Soffit enriched with Gutta's or Drops, called Bells, as in 84, 85.

O.

An entire ORDER: *its Principal Parts are the Pedeſtal, Column and Entablature.*

The 5 Orders *of Columns are thus delineated.*

I. By

I. By Modules and Minutes.

The Diameter being given, or found as in Pages 1, 2, 3, 4; 11, 12, 13, 14; 21, 22, 23, 24; 37, 38, 39, 40; *divide it in* 6 *equal Parts; and one of thoſe Parts into* 10, *and then the whole may be ſaid to be divided in* 60 *Parts, called Minutes.*

Of theſe Minutes, *make the Height and Projection of every Member, equal to the Number of Minutes affixed to them, as in Page* 5: *And then form their Extreams or Profiles, as is ſhewn in Page* 116.

II. By 24*ths* or 36*ths* of the Diameter, according to GIACOMO BAROZZIO of *Vignola.*

Divide the Diameter into 24 *Parts, as in Page* 7, *or* 36ths, *as in* Page 29; *and of thoſe Parts, make the Heights and Projections of each Member equal to the Number of Parts affixed to them, as before of Minutes.*

III. By equal Parts.

I. *The* TUSCAN ORDER.

1. Divide the entire Height in 5 Parts, as a b Page 1; the lower 1 is the Height of the Pedeſtal,—2dly, divide the upper 4 Parts, as e f, in 5 Parts, the upper 1 is the Height of the Entablature;—3dly, divide the lower 4 Parts in 7 Parts, 1 is the Diameter of the Column;—4thly, ſubdivide the Height of the Pedeſtal in 4 Parts, as in Page 8; give 1 to the Plinth; one third of 1 to the Moldings on the Plinth; ½ of the upper 1 to the Cornice, and the Remains to the Dado;—5thly, divide the Height of the Entablature in 7, of which give 2 to the Architrave, 2 to the Frize, and 3 to the Cornice.

II. *The* DORICK ORDER.

The Height of the Pedeſtal, is a 5th of the Whole, Page 11; and the Height of the Entablature is a 5th of the Remains, as before in the Tuſcan Order; —divide the 4 remaining Parts in 8 Parts, 1 is the Diameter of the Column.—The Parts of the Pedeſtal are proportioned as thoſe of the Tuſcan, but the

the Height of the Entablature muſt be divided in 8, as in Page 20, of which give 2 to the Architrave, 3 to the Frize, and 3 to the Cornice.

III. *The* IONICK ORDER.

The Height of the Pedeſtal is a 5th of the Whole as before, but the 4 remaining Parts muſt be divided in 6 Parts, of which the upper 1 is the Height of the Entablature, and the other 5 of the Column, and which being divided in 9 Parts, 1 is the Diameter of the Column.—The Parts of the Pedeſtal are found as in the other Orders; but the Height of the Entablature muſt be divided into 10 Parts, of which give 3 to the Architrave, 3 to the Frize, and 4 to the Cornice, as in Page 34, 35.

IV. *The* CORINTHIAN *and* COMPOSITE ORDERS.

The Height of the Pedeſtal is a 5th of the Whole, and the Height of the Entablature is a 6th of the Remains, as before in the Ionick; but the 5 remaining Parts muſt be divided in 10 Parts, 1 of which is the Diameter of the Column.—The Parts of the Pedeſtal are here the ſame as in all the preceding Orders, and the Entablature being divided in 10 Parts, as in the Ionick, give 3 to the Architrave, 3 to the Frize, and 4 to the Cornice. Vide Page 48.

☞ NOTE, *The Subdiviſions of the reſpective Members of the preceding Principal Parts, in every of the Orders being plain to Inſpection, need no further Explanation.*

Ordinates, *right Lines parallel to the central Line of a Figure,* as *a b*, c d, e f, g h, *&c. in Figure* 5 C, *Page* 169, *which are parallel to their central Lines* C z.

Ovolo, *how deſcribed* —— 116

Ox-Ey'd Arch, Fig. F — — 169

P.

PEdeſtal, *the lowermoſt Principal Part of an entire Order, conſiſting of* 3 *Principal Parts,* viz. *its Baſe, Dado, and Cornice.* Note, *their Height in* *every Order is* 1 *Fifth of the Height of the entire Order*

ediment, *its Height or Pitch in the Tuſcan Order is equal to* 1 *Fourth of its Extent; but in every of the other Orders, the Height is equal to* 2 *Ninths of its Extent.*

——— *open on Truſſes, divide their entire Breadth in* 22 *Parts* — — 143

——— *broken* — — 142

——— raking and returned Moldings *of Pediments are thus formed,* Fig. A B C — 142

et Fig. A, be the *Cima Recta* of the level Cornice; draw the Ordinates 3, 4; 5, 6; 7, 8; at Pleaſure, and continue them to *i m n*; from whence draw the Lines *i r*, *m t* and *n w*.—Draw *a y* *Fig.* B, and *o z* *Fig.* C—make the Ordinates *c d* and *r s*, each equal to the Ordinate 3 4; alſo *e f* and *t v*, each equal to the Ordinate 5 6; alſo *g h* and *w x*, each equal to the Ordinate 7 8; then from the Point *b*, *Fig.* B, through the Points *d f h* to the Point *y*, trace the *Raking Cima*; and from the Point *q*, *Fig.* C, through the Points *s u x*, to the Point *z*, trace the *returned Cima*, which are the Moldings required.

. B. The Raking and Returned *Cima Reverſa* D, the *Cavetto* E, and the *Ovolo* F, are all found in the preceding Manner.

Plano, *the plain Faſcio of an Architrave, as in* 124, 125.

ilaſters, *their Heights of Baſes, Shafts and Capitals, in every* Order, *are the* ſame as of Columns.

☞ Note, *when Pilaſters are uſed with Columns, their Shafts muſt have the ſame Diminution as the Columns: But when they are uſed alone, they ſhould not be diminiſhed.*

ilaſters are fluted as following, viz. *divide the Breadth in* 29 *equal Parts, of which give* 1 *to each Fillet, and* 3 *to each Flute.*

☞ But

☞ But if 'tis required, that they ſhould have a Bead at each Angle: Then

Divide the Breadth in 31 equal Parts, of which give 1 to each Bead, and the other 29 to the Fillets and Flutes as before.

Portico's *are thus proportion'd*, viz.

For 4 Columns:

Divide the given Front in 23 Parts, two of which is the Diameter of the Column; then give 3 Diameters in the Clear to the Middle, and 2 ¼ Diameters to each Side Interval.

For 6 Columns:

Divide the given Front in 18 *Parts,* 1 *Part is the Diameter.*

Then give 3 Diam. *to the Middle,* and 2 ¼ Diameters, in the Clear, to the Sides as before.

R.

RUſticated Columns 102, 104, 106

Ruſtick Quoin }
Ruſticks Champhered } 145

S.

SCOTIA, *a hollow Member of the Baſe of a Column, as that numbered* 4 *in* —— 53

—— *How deſcribed,* vide 51, 53, 54, 55, 56, 57, 58, 67, 68, 74, 76.

Shaft of a Column, or Pilaſter, *is that Part which is contained between its Baſe and Capital, and is diminiſhed from* 1 *Third of their Height, up to the Hollow, under the Fillet of their Aſtragal.*

Shafts of Gothick Columns —— 167

Soffit, *the under Part of the Corona of a Cornice, as in Pages* —— 84, 85, 86, 87

Subplinth, *a Pedeſtal without Baſe or Cornice, as* A *and* B, *Page* 14.

T.

TAbernacle Frame *Moldings* — 129

Tenia's or Bands for Architraves to Doors, Windows and Chimney Pieces, 48 *Varieties in Pages* 116, 117, 118, 119, 120, 121

Triglyph, vide *the Word Glyphs in Letter G.*
—— *its Breadth 30 Minutes.*
—— *their Diſtance is equal to their Height, which is generally 45 Minutes.*
—— *their Glyphs how divided, ſee Page 17.*
Truſſes to Doors and Windows — 115
Tuſcan Pedeſtal, *by* B. L. — — 8
—— *Baſe of the Column, by* Palladio 5
—— —— *by* Vignola, Fig. A } — 8
—— —— *by* B. L. Fig. B }
—— —— *Its Height 30 Minutes.*
Tuſcan Column, *its Height 7 Diameters, including the Baſe and Capital.*
—— —— *Its Diminution 1 Fourth of its Diameter next to its Baſe.*
—— —— *Proportioned to any Height, and to find the Diameter* — — 1, 2, 3, 4
—— —— *How Ruſticated* — 102
Tuſcan Capital and Entablature.
—— —— *By* Palladio, Page 5. *By* Vignola, 6
—— —— *From the Ancients,* Page 7. *By* B. L. 8
—— —— *A 5th Variety,* — 10
Tuſcan Doors — 102, 103
Tuſcan Impoſts. *By* Palladio, — 92
—— —— *By* Vignola *and* B. L. 90
Tuſcan Key Stones for Windows. 101
—— —— *For Doors,* 103. *For Arches,* 92, 102
Tuſcan Intercolumnations — 88

V.

VOLUTE Ionick, — 26

In deſcribing the Ionick Volute, Page 26, it is to be obſerved. --- 1. That the Centre of its Eye be placed directly under the Bottom of its Abacus, and againſt the Middle of the Aſtragal, as in Page 28. 2dly, That the Diameter of the Eye be equal to the Height of the Aſtragal; viz. 1 Eighth of the intire Height of the Volute, as in Page 26 — That therein be inſcribed a Geometrical Square, with

with its Semi-Diameters divided, each in 3 equal Parts, at the Points 6. 10; 5. 9; 11. 7; and 12. 8. in the Eye of the Volute at large; which are the Centres on which the Contour, or Out-line of the Volute is deſcribed, *viz.* The Point 1 is the Centre of the Arch *x i b*; the Point 2 of the Arch *b l d*; the Point 3, of the Arch d o f; the Point 4, of the Arch f q h, *&c.* And then, each of thoſe Parts being ſubdivided into 3 Parts; the firſt next to the aforeſaid 12 Centres, marked thus *, are the 12 Centres on which the Inſide Curve of the Volute is deſcribed.

W.

WEatherings for Gothick Windows and Doors 173

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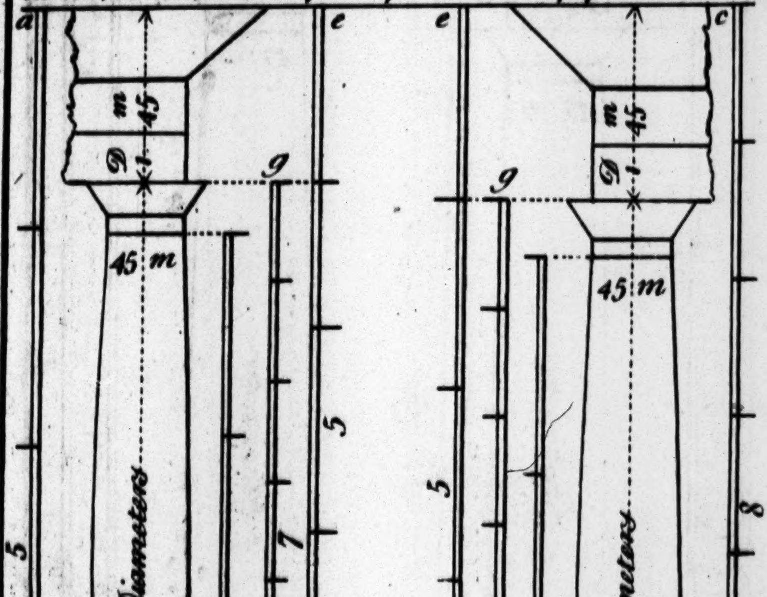
The E N D.

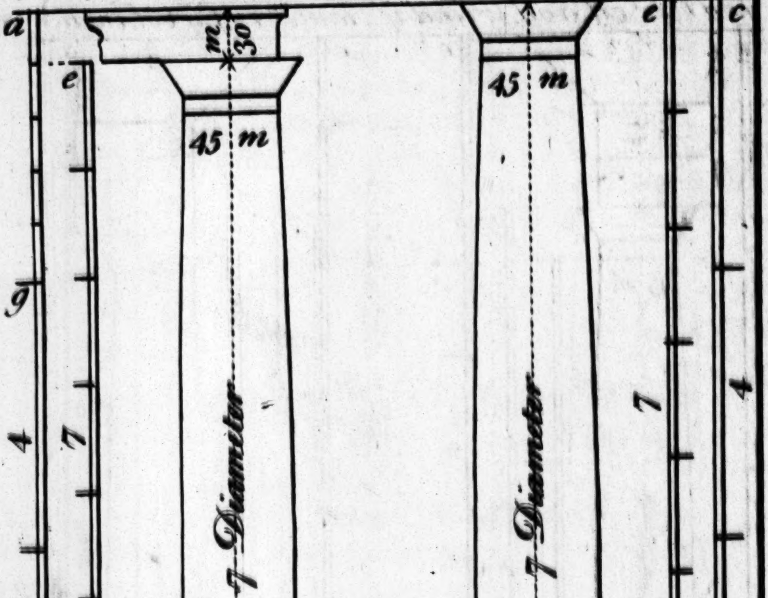
I. Of the TUSCAN ORDER.

To Proportion the Tuſcan *Column & Entablature, with its Pedestal or Subplinth to any given Height, as a b, or c d, and to find ye Diameter of ye Column.*



Divide		in		Parts Give		to the
	a b		5		1	Pedestal
	c d		8		1	Subplinth
	e f		5		1	Entablature
	g h		7		1	Diameter

To Proportion the Tuſcan Column & Pedestal, with, or without its Architrave to any given Height, as a b & c d and to find ye Diameter of ye Column.



Divide { a b & c d / a g / e f } in { 4 / 5 / 7 } Parts { 1 to each Pedestal / 1 to the Architrave / 1 to the Diameter

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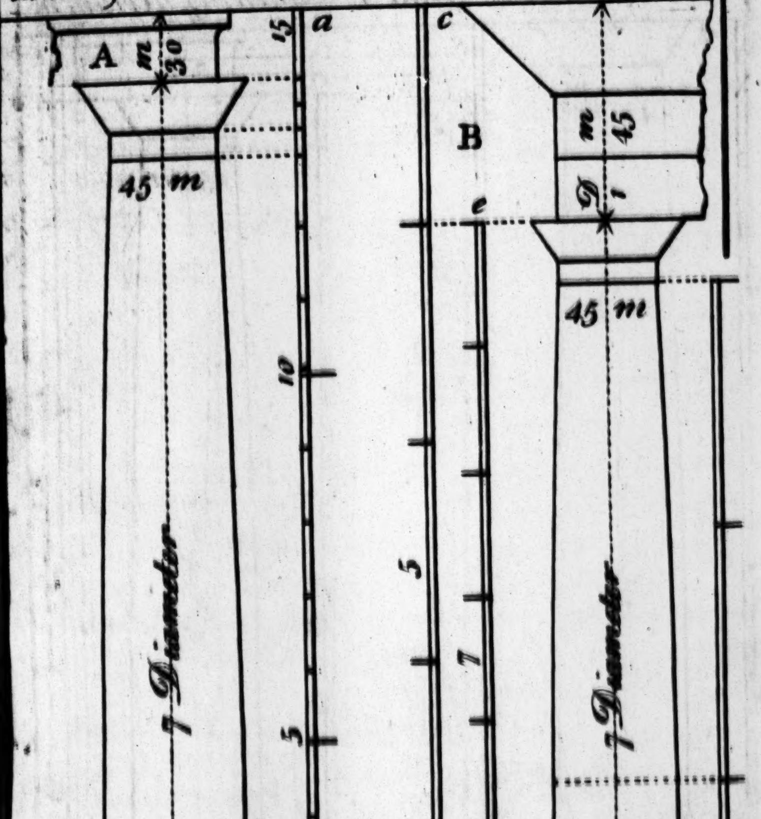
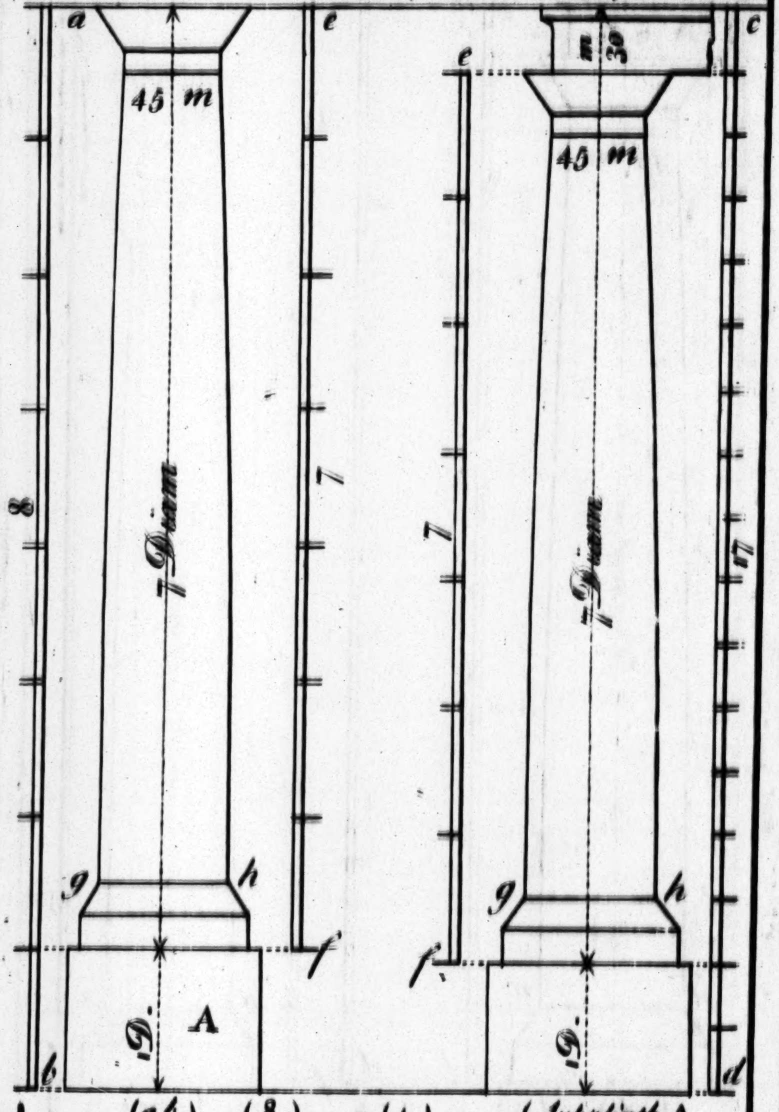
To Proportion the Tuſcan Column with its Architrave only, or with its Entablature to any given Height, as a b & c d and to find yᵉ Diameter to yᵉ Column



Divide	a b	in	15	Parts	1	to the	Architrave A
					2		Diameter m n
	c d		5	Give	1		Entablature B
	e f		7		1		Diameter o x

To Proportion the Tuſcan Column and Subplinth, without, or with its Architrave to any given Height as a b or c d and to find ye Diameter of ye Column.



Divide	a b	in	8	Parts	1	to the	Subplinth A
	c d		17	Give	2		Subplinth B
	e f		7		1		Diameter
							g h. &c.

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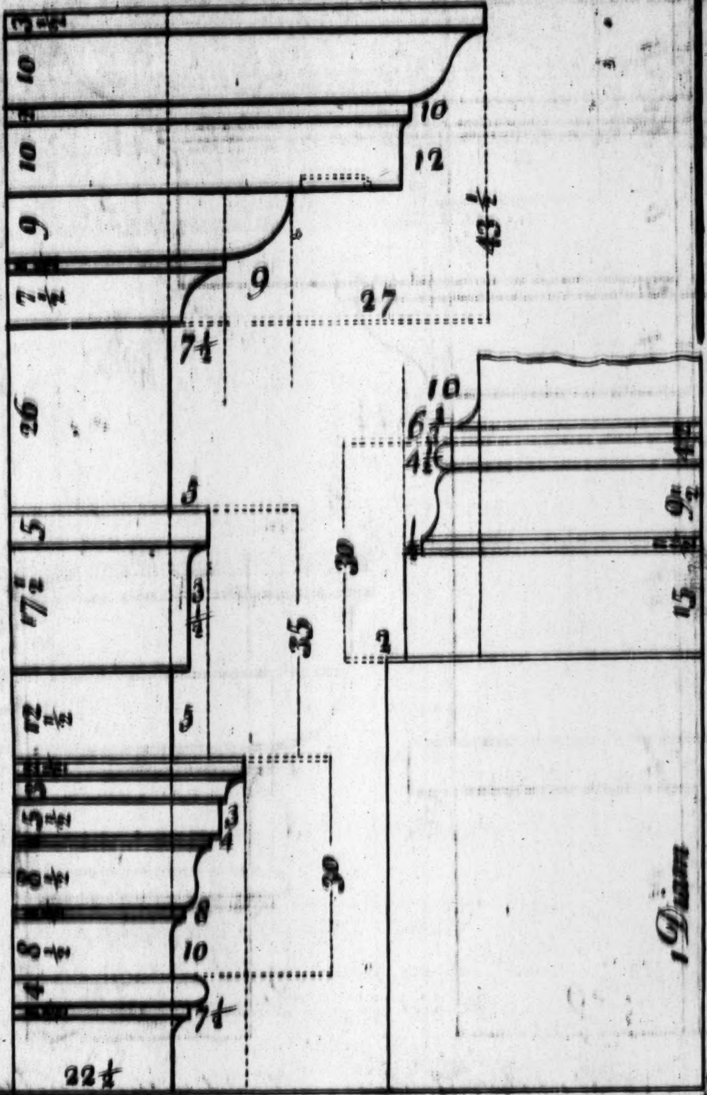
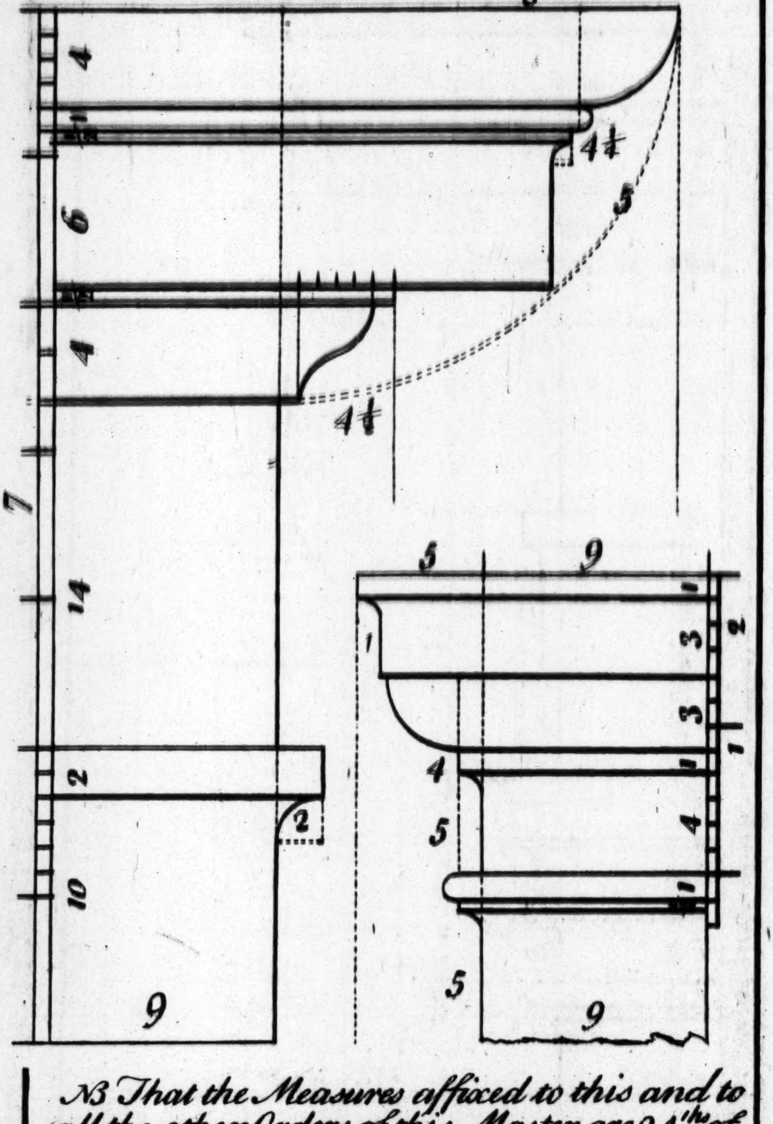
The Tuscan Order by A Palladio.



By Minutes

The Tuſcan Capital and Entablature by Iacomo Barozzio of Vignola.



N.B That the Measures affixed to this and to all the other Orders of this Master are 24ths of the Diameter as shewn in Page 7 by which the Height & Projection of every Member is made in the same manner as by Minutes, in Page 5.

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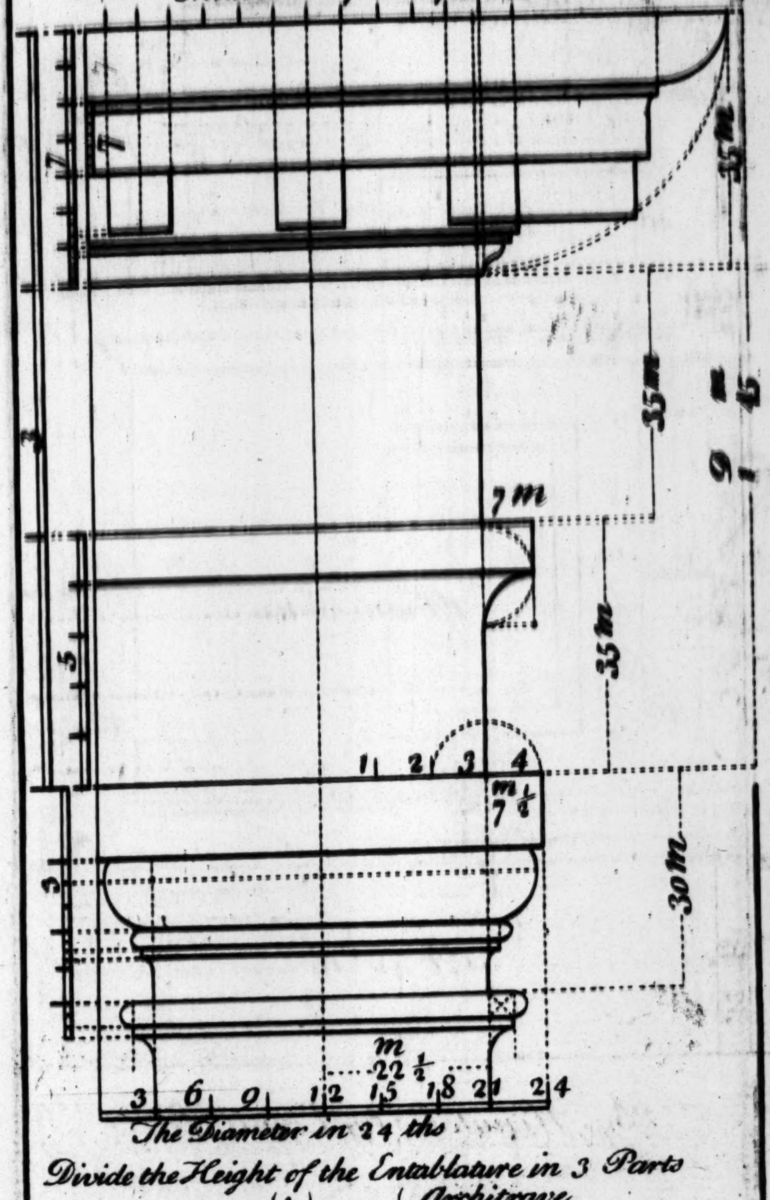
A Third variety of yᵉ Tuſcan Capital and Entablature from yᵉ Ancients



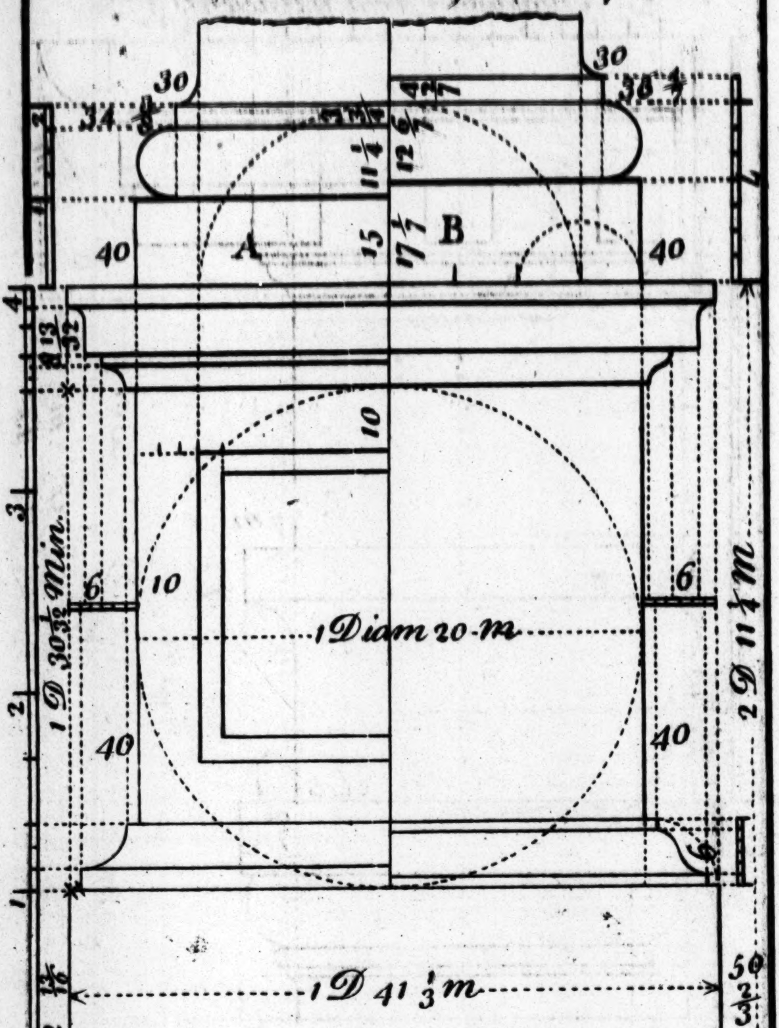
The Diameter in 24 ths

Divide the Height of the Entablature in 3 Parts

Give { 1, 1, 1 } to the { Architrave, Frize, Cornice }

And Subdivide as Exhibited.

The Tuſcan Pedestal & Base by B L.



By Minutes & by Equal Parts.

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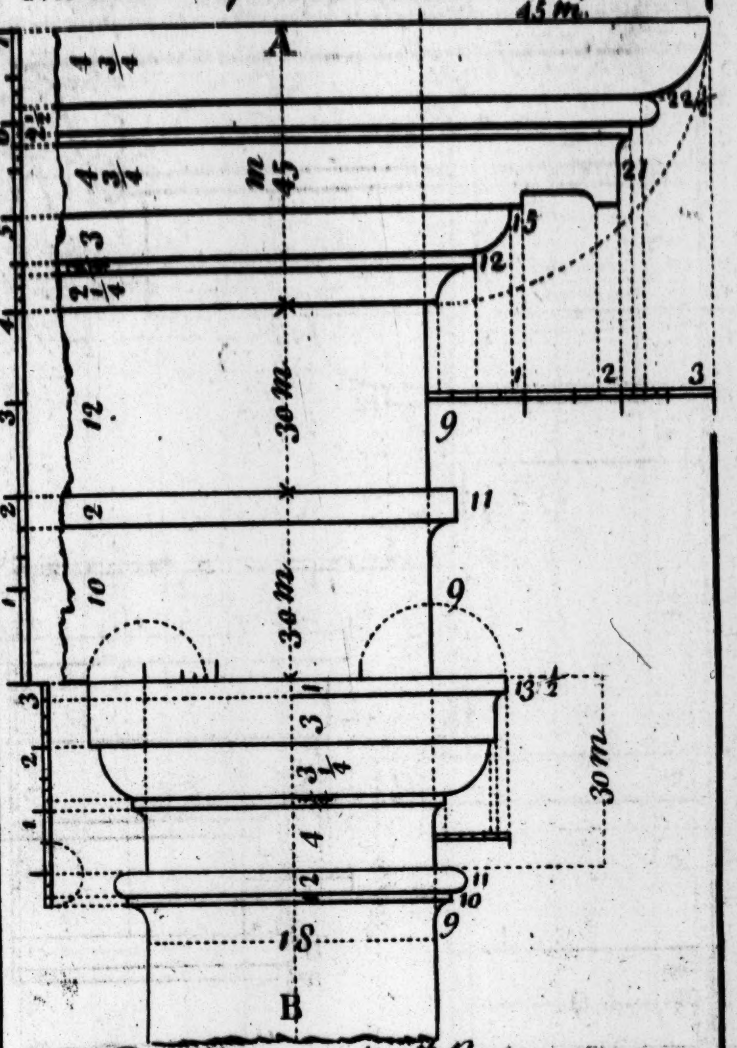
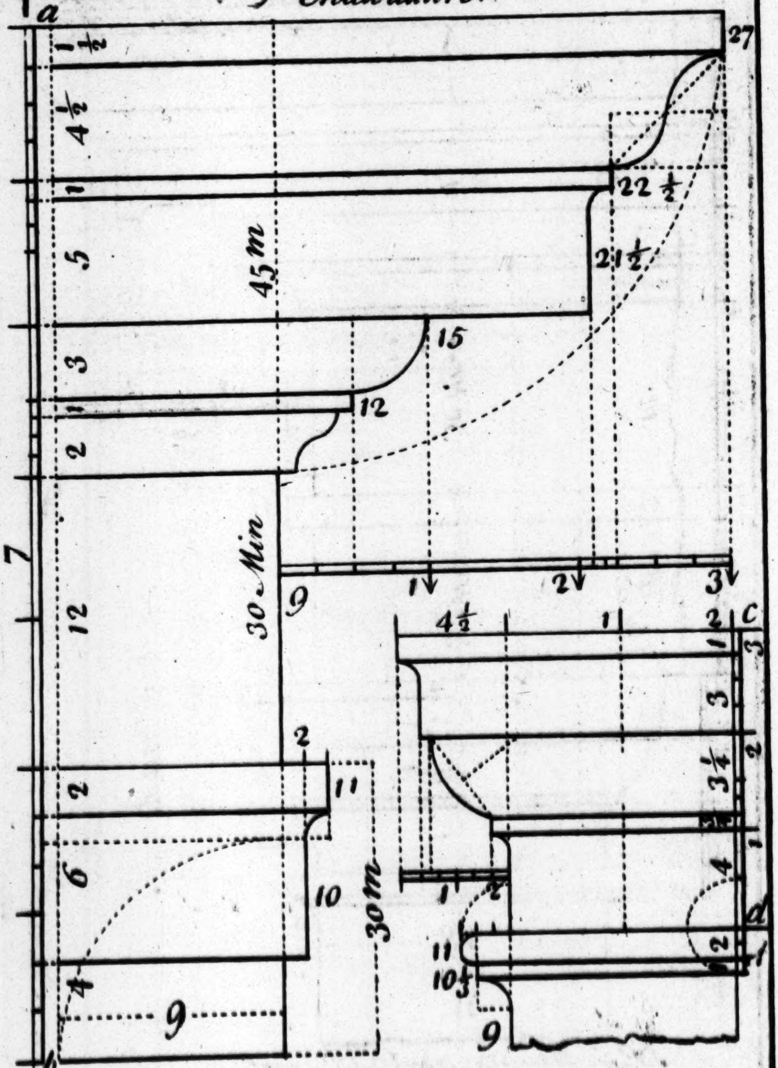
The Tuſcan Capital & Entablature by B L



By Minutes and 24th Parts.

NB Here the Projection of the Members are Accounted from the Centeral Line AB.

A Fifth variety of the Tuſcan Capital and Entablature.



Divide $\left\{\begin{matrix} a\ b \\ c\ d \end{matrix}\right\}$ in $\left\{\begin{matrix} 7 \\ 3 \end{matrix}\right\}$ Parts as in Page 9 and Subdivide as Exhibited

NB The Measures Affixed are 24ths and the Projections are accounted from ye Central Line

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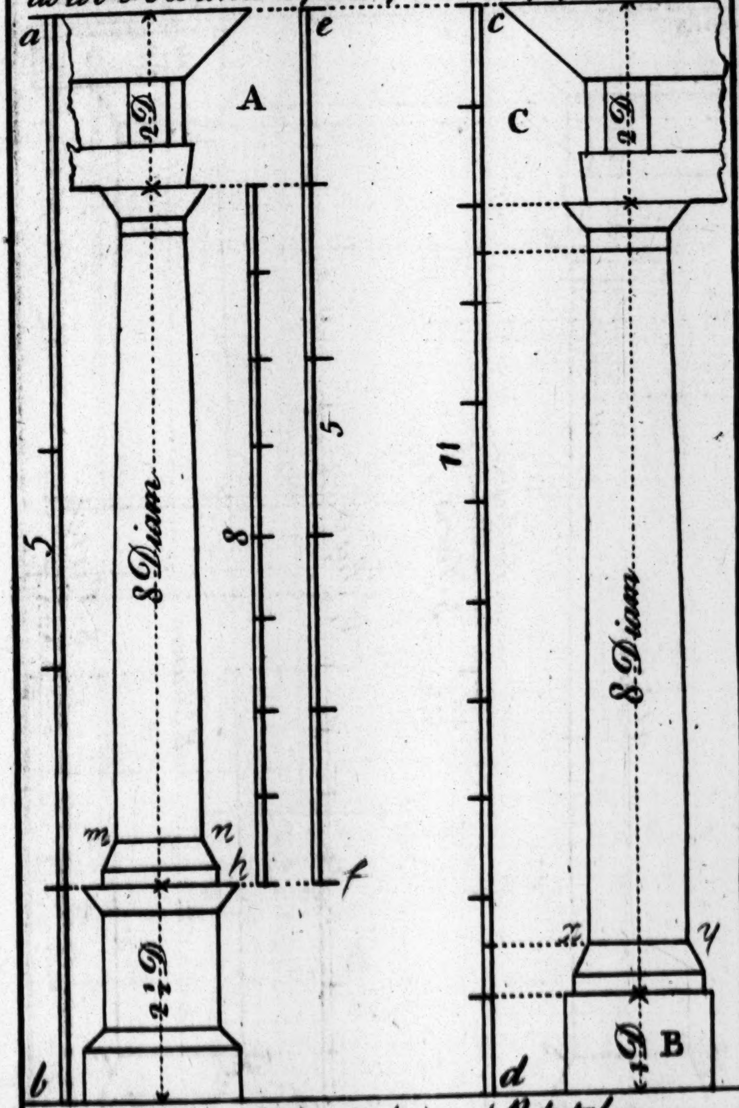
II Of the DORICK ORDER.

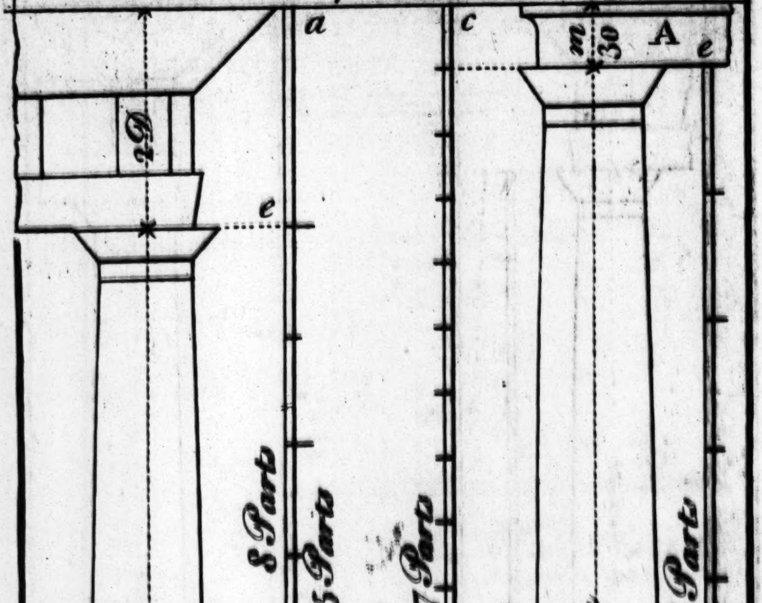
To Proportion ye Column & Entablature with its Pedestal or Subplinth to any given Height as a b & c d and to find ye Diam: of ye Column.



Divide	a b	in	5	Parts Give	1	to the	Pedestal
	e f		5		1		Entablature
	g h		8		1		Diam m n
	c d		11		1		Subplinth B, 2 to

the Entab C, 8 to ye Col. D, and 1 is the Diam x y.

To Proportion the Dorick Column with its Architrave, or Entablature to any Height, as a b, or c d, and to find ye Diam: of ye Column



Divide	a b	in	5	Parts	1	to the	Entablature
	e b		8	Give	1		Diam: m: n.
	c d		17		1		Architrave A
	e f		8		1		Diam: o. p.

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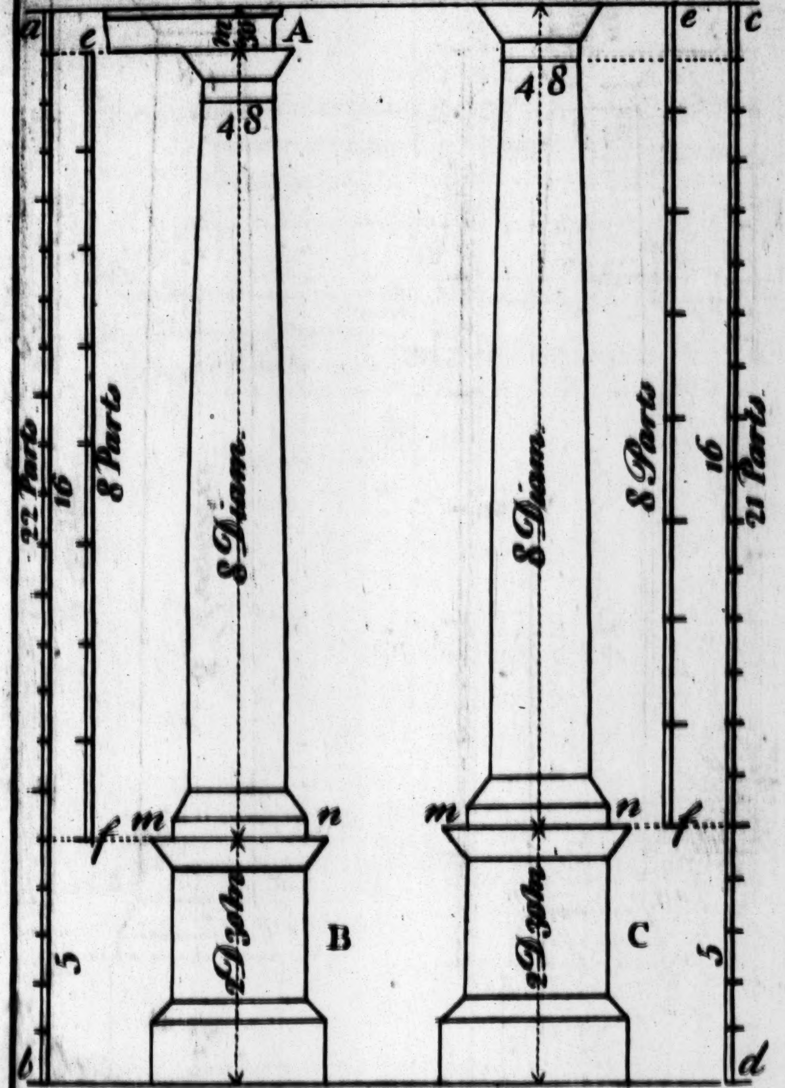
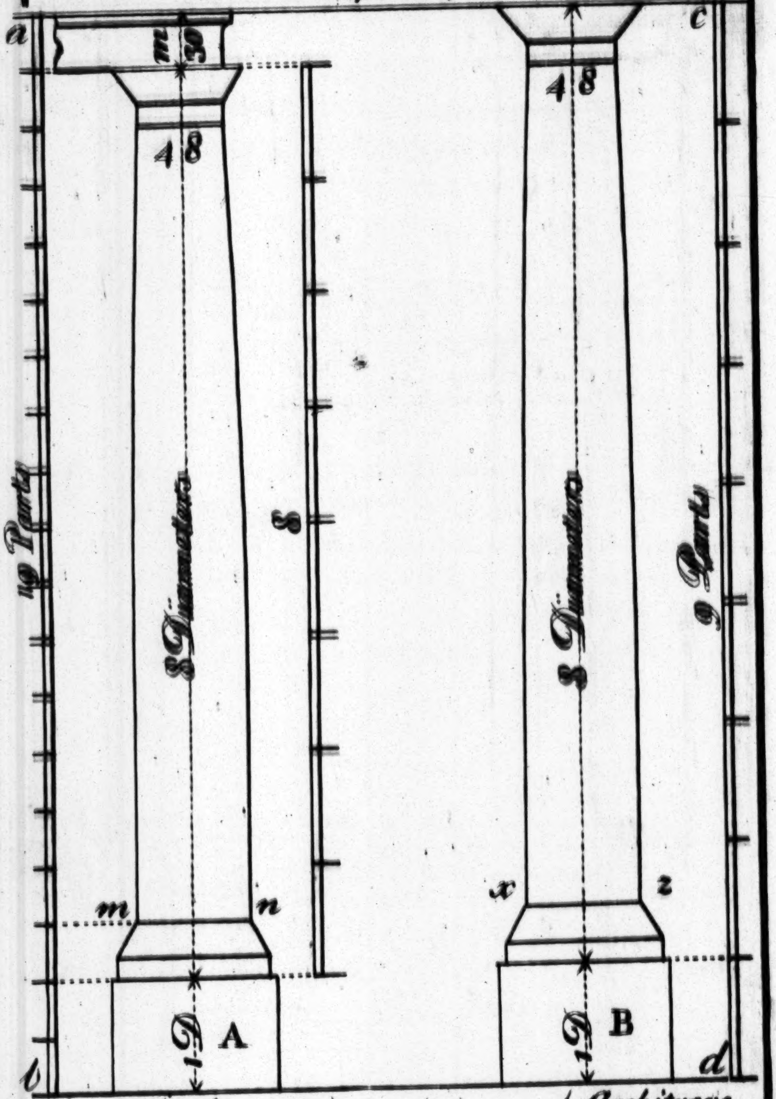
To Proportion the Dorick Column & Pedestal w.th or without its Architrave to any Height, as a b or c d, and to find ye Diam. of ye Column.



Divide ab in 22 Parts Give 1 to the Architrave A. and 5 to ye Pedestal B.
cd 21 — 5 to the Pedestal C.
ef 8 — 1 to the Diam. m. n.

To Proportion the Dorick Column & Subplinth with or without its Architrave to any Height, as, a b or c d and to find ye Diam of ye Column



Divide	in	Parts Give	to the
ab	19	1	Architrave
		2	Subplinth A
		2	Diam. m.n.
cd	9	1	Subplinth B
		1	Diam. x.z.

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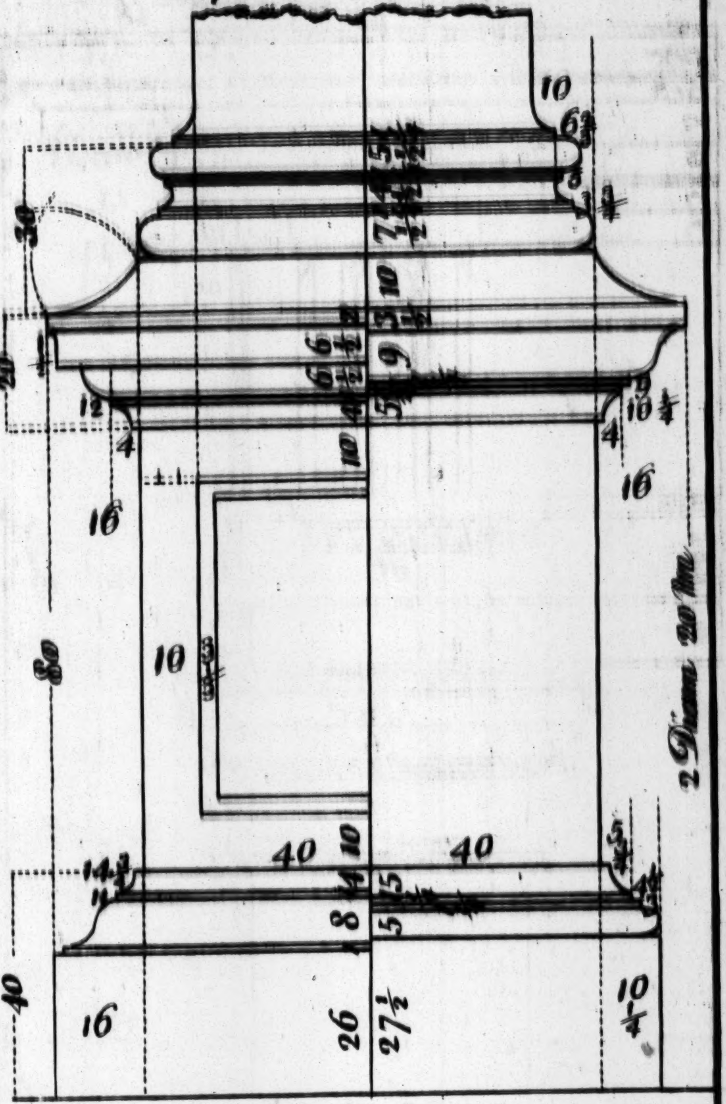
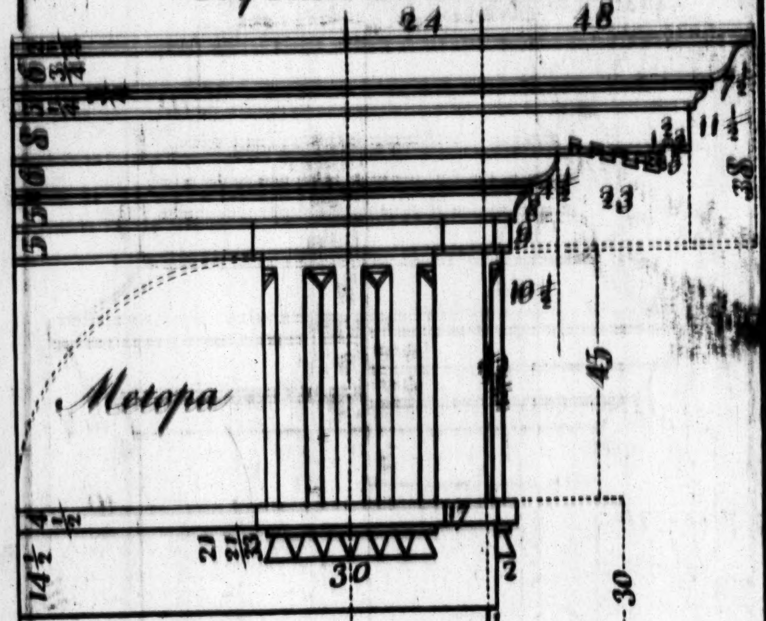
The Dorick Pedestal & Base of ye Column

By A Palladio.



By Minutes

The Dorick *Capital & Entablature*
By Andrea Palladio.



By Minutes

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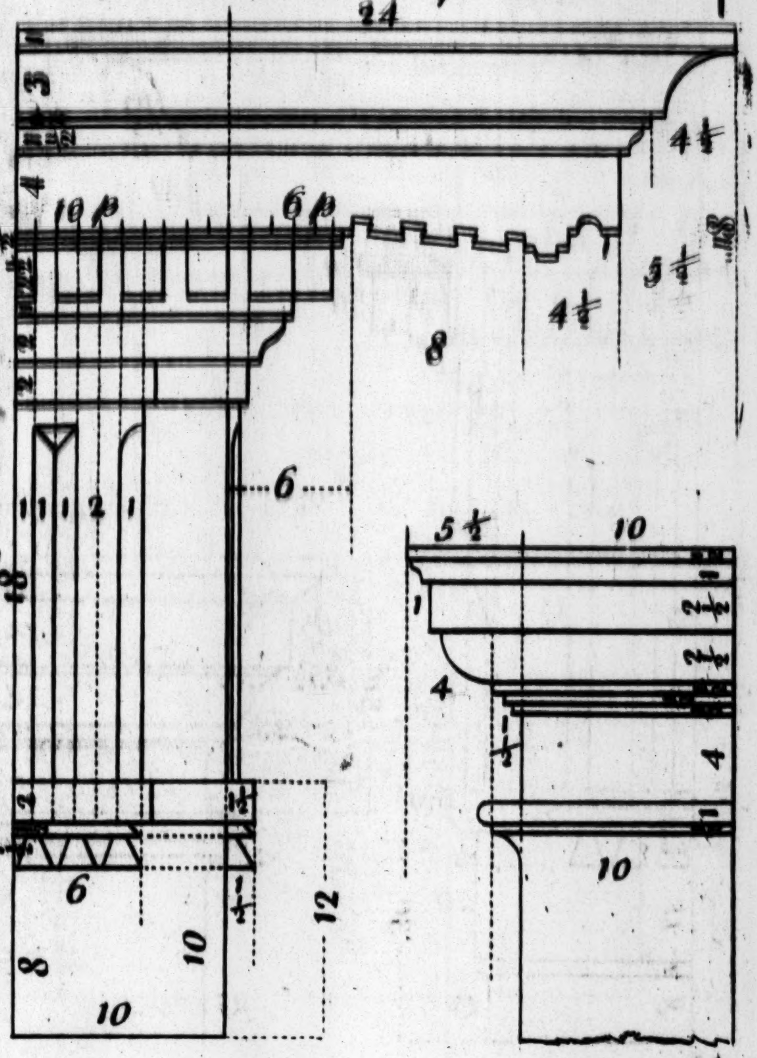
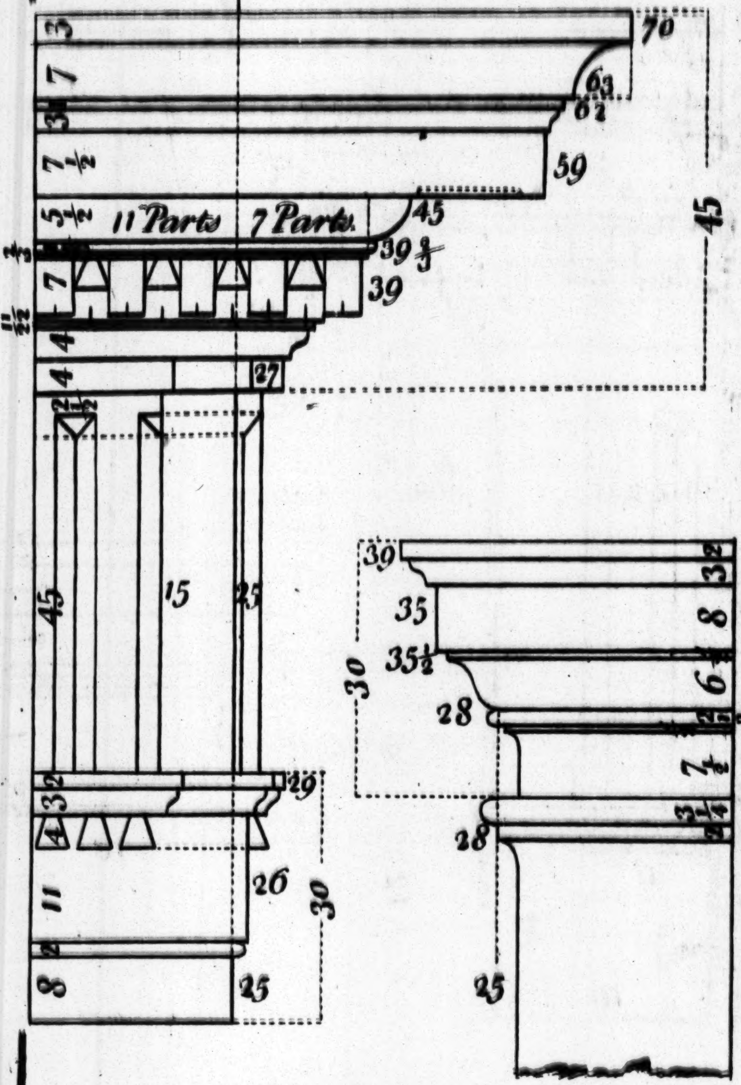
The Dorick Capital & Entablature
By IACOMO BAROZZIO of Vignola.



By 24.th Parts

For yᵉ Base of the Column. vide Page 64.

A Fifth Variety of the Dorick Capital and Entablature.



By Minutes.

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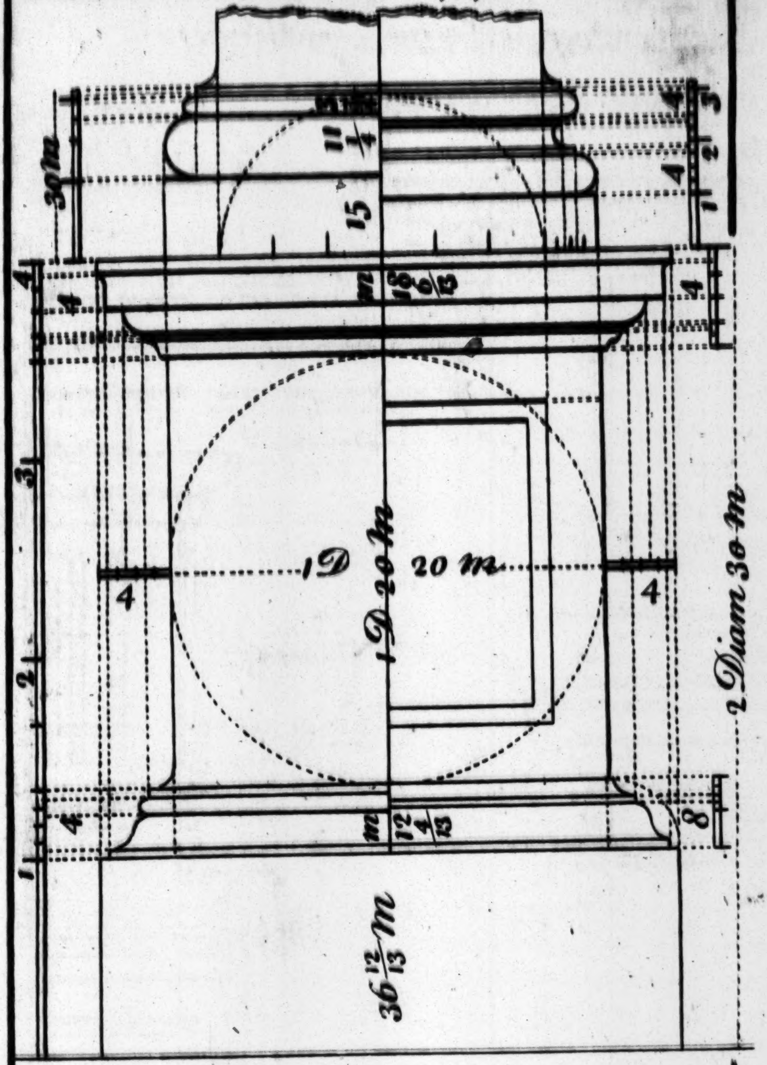
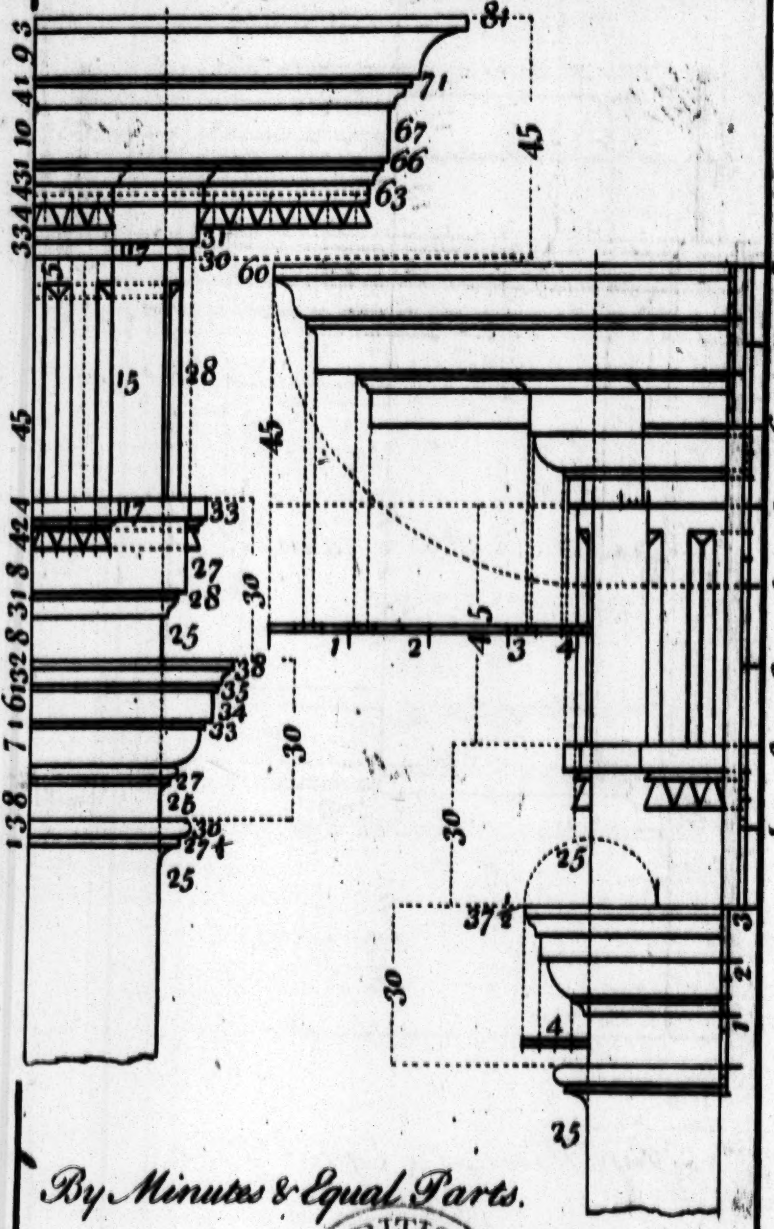
The Dorick Pedestal & Base of ye Column, by B.L.



By Minutes & Equal Parts.

Two Varieties of Dorick *Capitals & Entablatures.*



By Minutes & Equal Parts.

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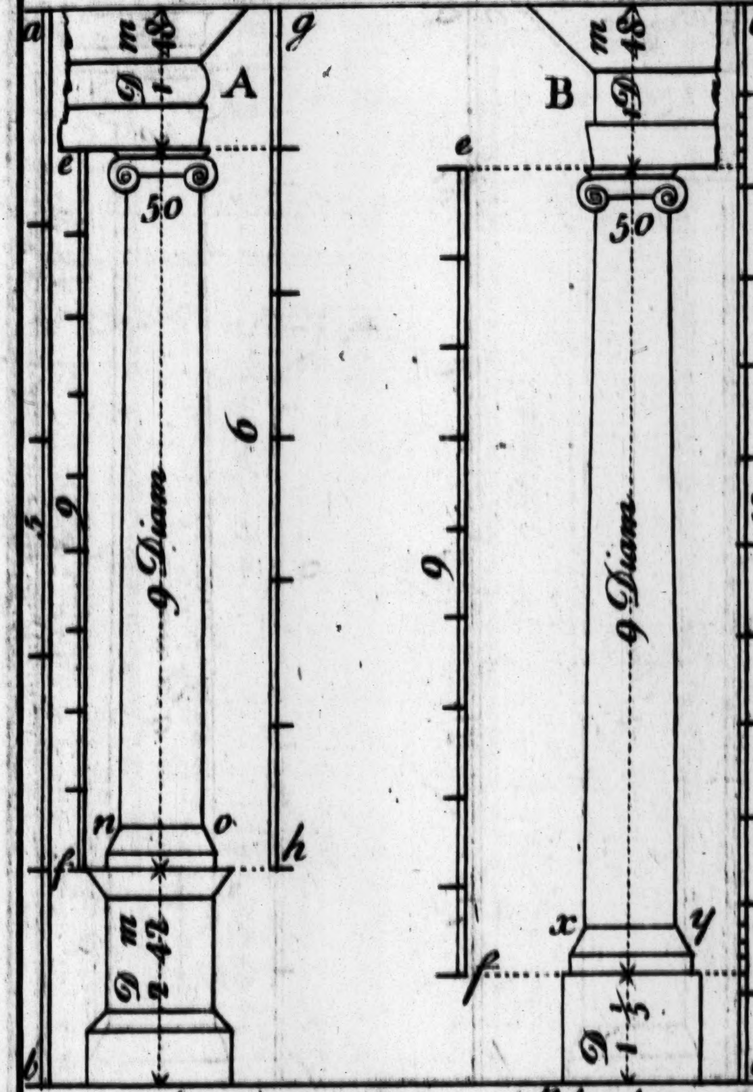
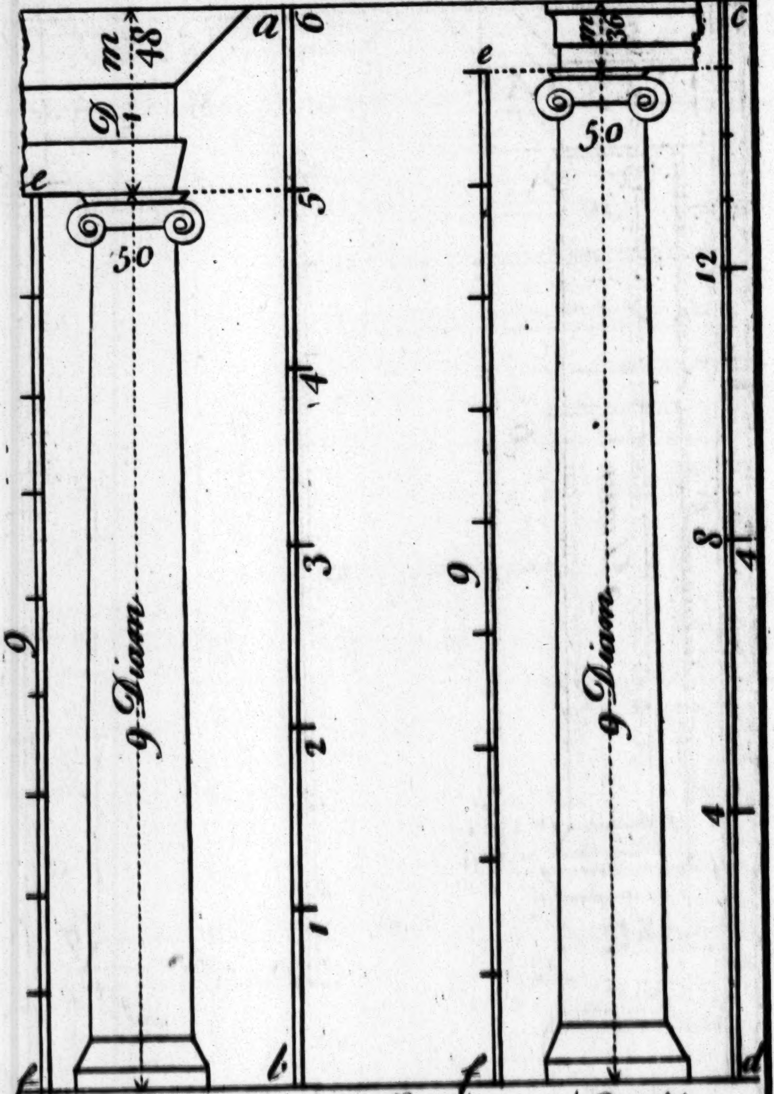
To Proportion ye Ionick Column & Entablature with its Pedestal or Subplinth to any Height, as a b, or c d, and to find ye Diam. of ye Column.



Divide	ab	in	5	Parts	1	to the	Pedestal
	gh		6	Give	1		Entablature A
	cd		12		1 1/3		Subplinth
					1 4/5		Entablature B
	ef		9		1	to each	Diam. n o & x y.

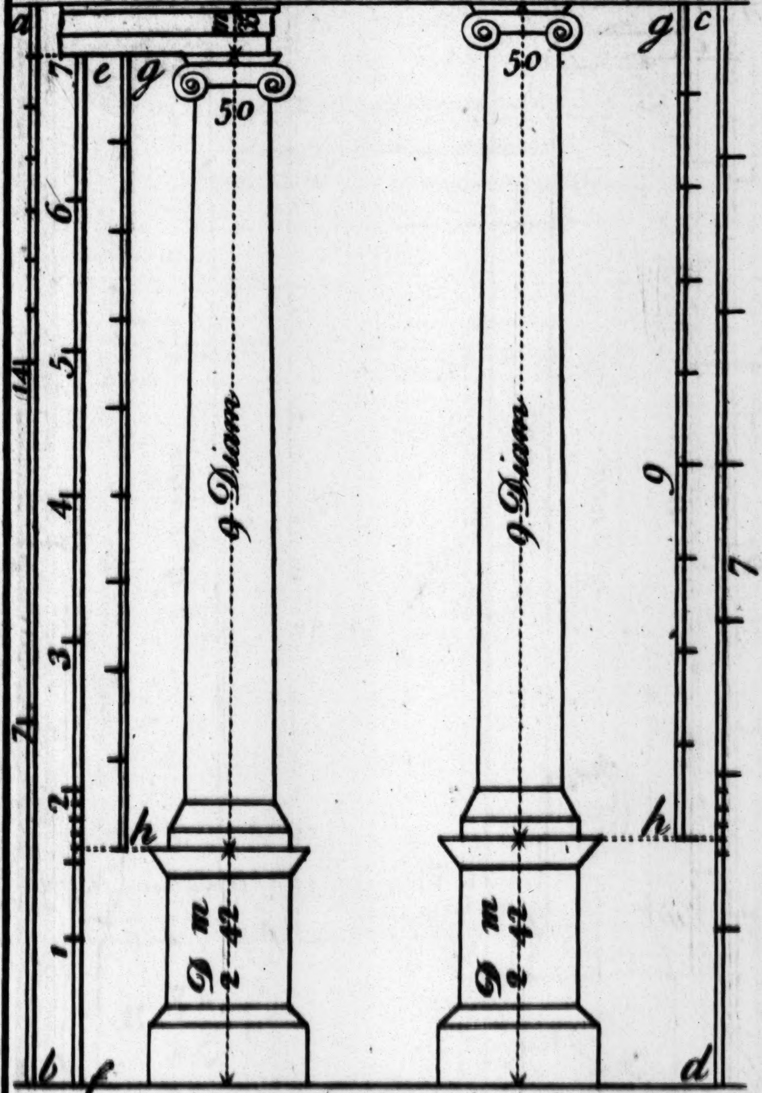
To Proportion the Ionick Column with its Entablature or Architrave to any Height as a b or c d, and to find ye Diam of ye Column



Divide	a b	in	6	Parts	1	to ye	Entablature
	c d		16	Give	1		Architrave
	e f		9		1		Diameter.

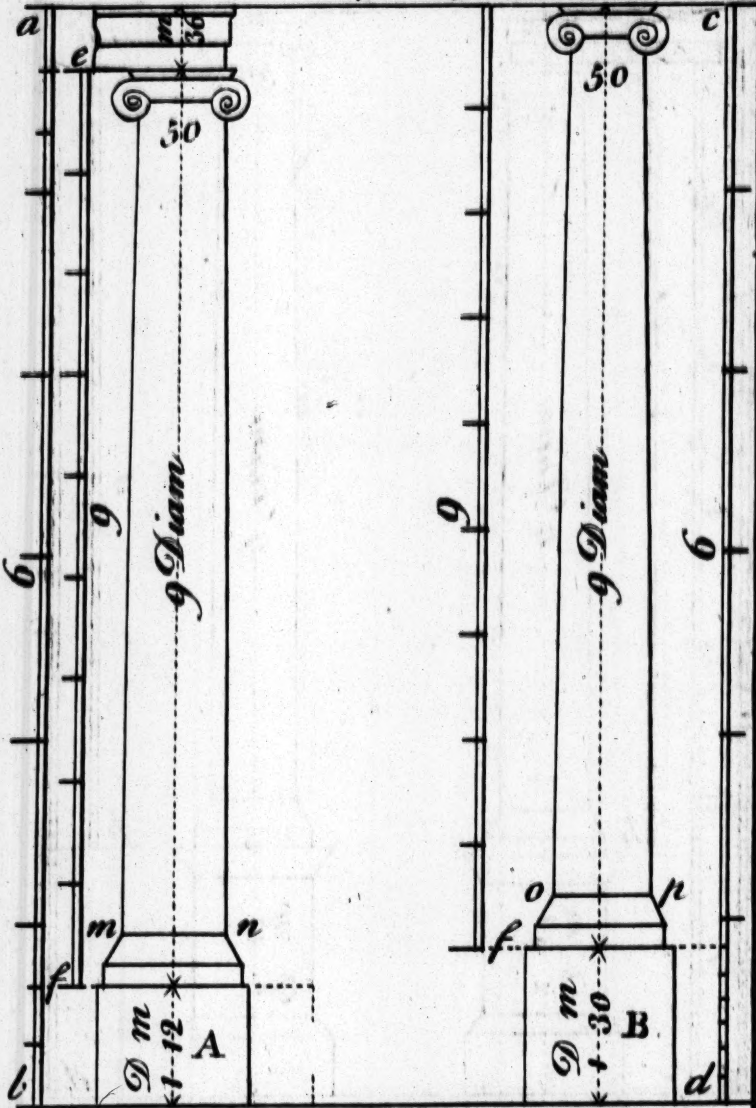
BRITISH 14 APR 26 MUSEUM

To Proportion the Ionick Column & Pedestal with or without its Architrave to any Height as a b, & c d, and to find yᵉ Diam of yᵉ Column



Divide {ab / cd & ef / gh} in {21 / 7 / 9} Parts Give {1 to yᵉ Architrave / $1\frac{6}{10}$ to yᵉ Pedestal / 1 to the Diam.}

To Proportion the Ionick Column & Subplinth, with & without its Architrave to any Height, as ab or cd, and to find ye Diam. of ye Column



Divide	ab	in	6	Parts	$\frac{2}{3}$ to Plinth A and $\frac{1}{3}$ to the Architrave
	cd		6	Give	$\frac{6}{7}$ to Plinth B
	ef		9		1 to each Diam m n, o p

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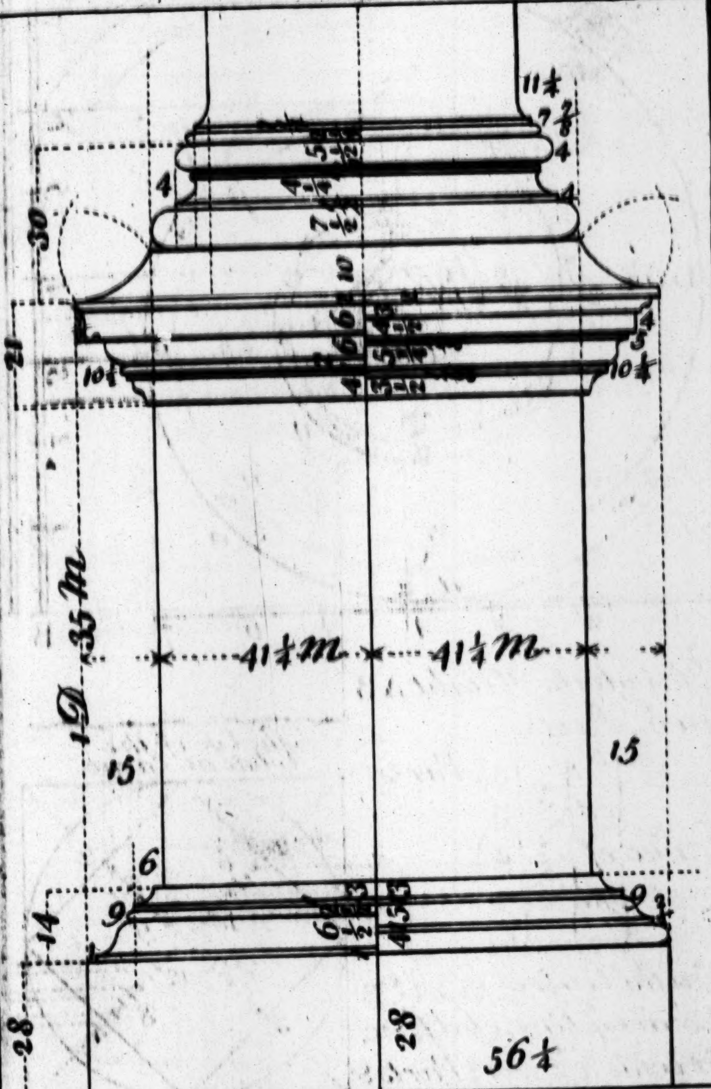
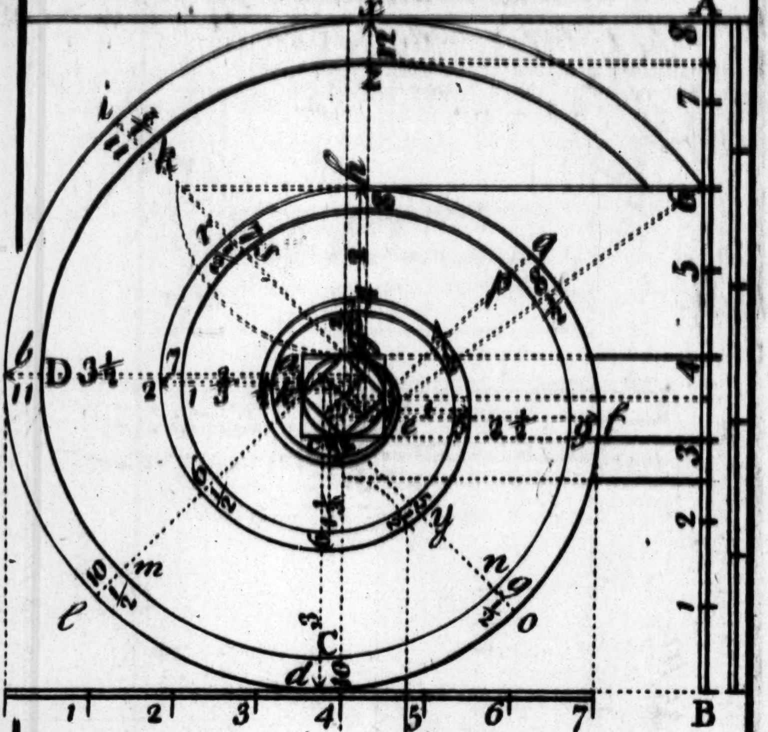
14 APR 26

The Ionick Pedestal & Base of the Column. By A Palladio.



By Minutes.

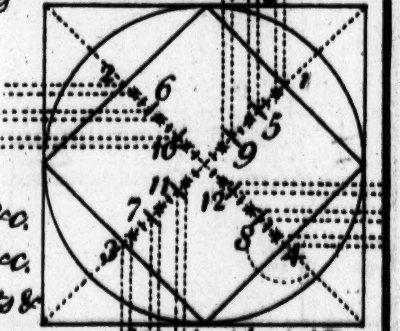
The Ionick Volute.



Divide the Height AB in 8 Parts.

Make	ba	Equal to	3½ Parts
	cd		3
	ef		2½
	gh		2
	&c		&c

The Eye of the Volute at Large



On the Centres 1,2,3,4, &c. describe yᵉ Line x,b,d,f, &c. Divide x,z, in 12 Parts & draw yᵉ Lines i,k,l,m,n,o,p,q, &c. Make i,k 11½ : b D 11, l,m 10½, d C 10 &c. And through yᵉ Points z k D m C &c. describe yᵉ inside Line on yᵉ Centres ***&c.

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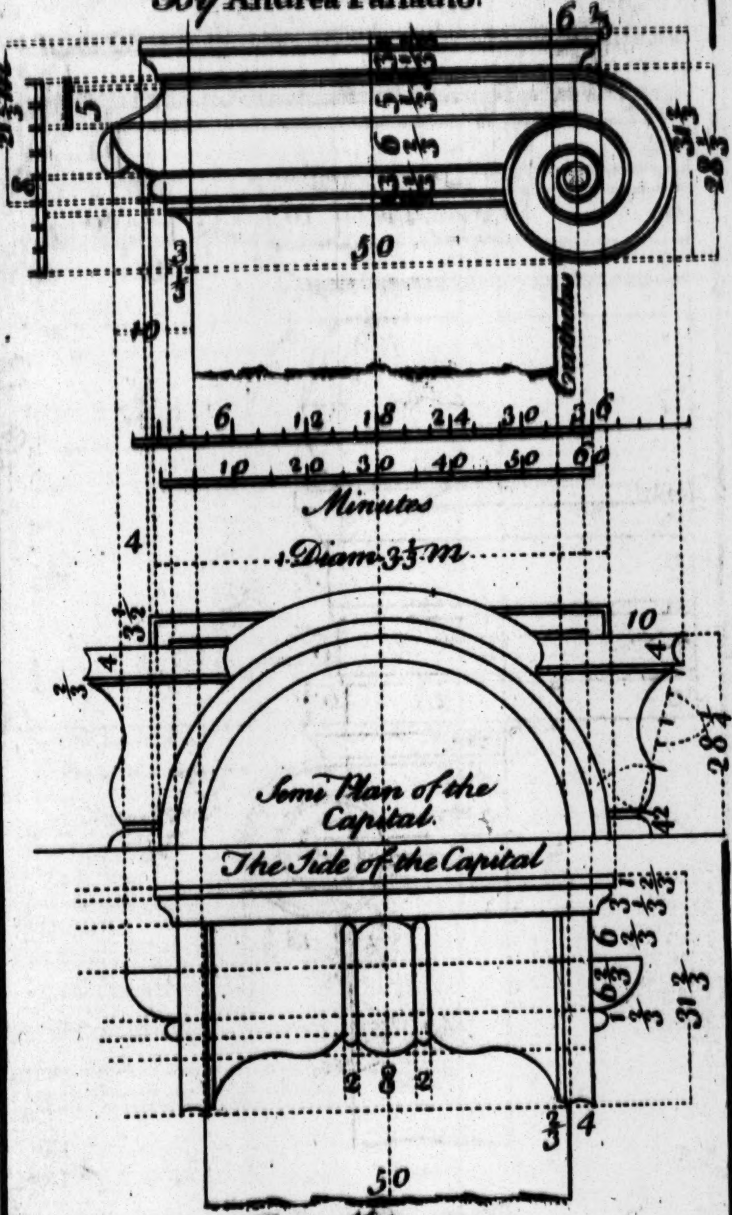
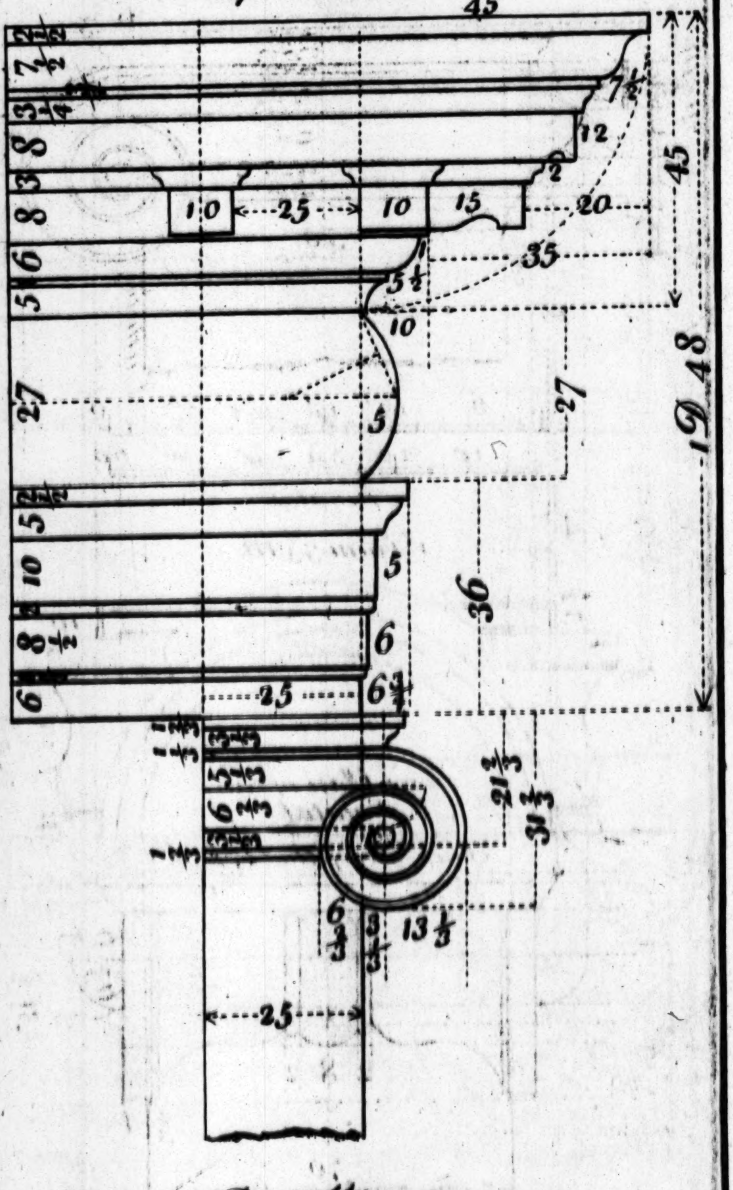
The Ancient Ionick Capital
By Andrea Palladio.



By Minutes.

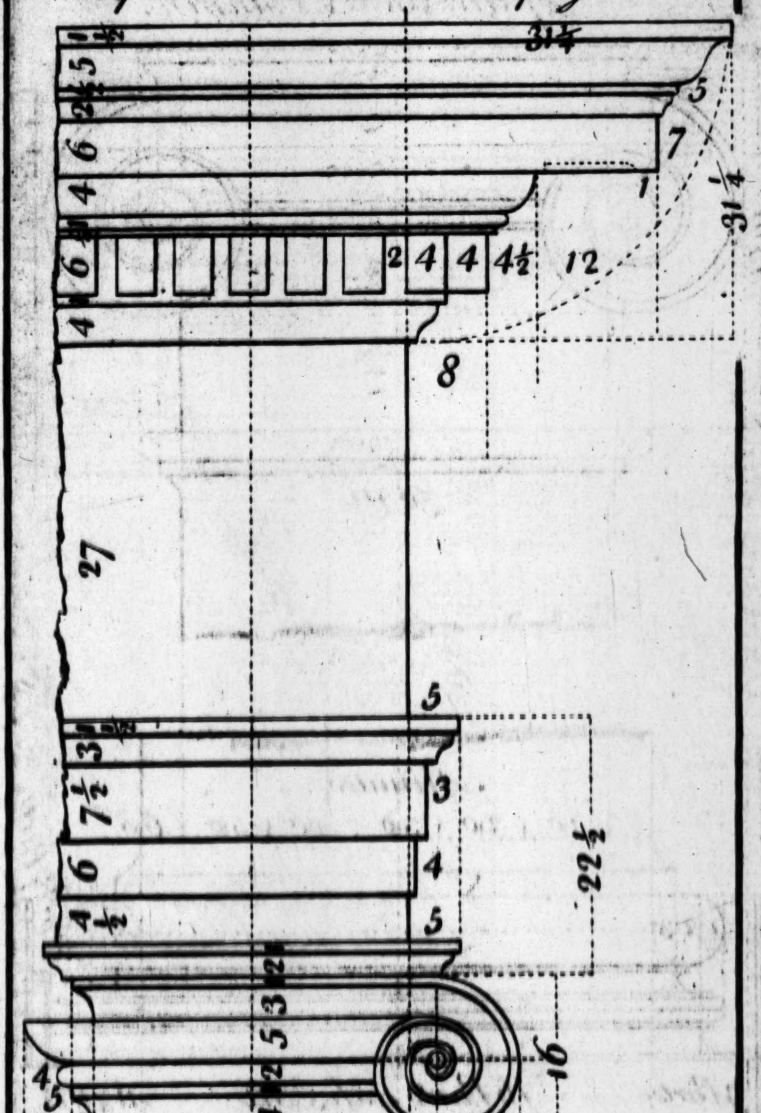
The Ionick Capital and Entablature, By A. Palladio.



By Minutes

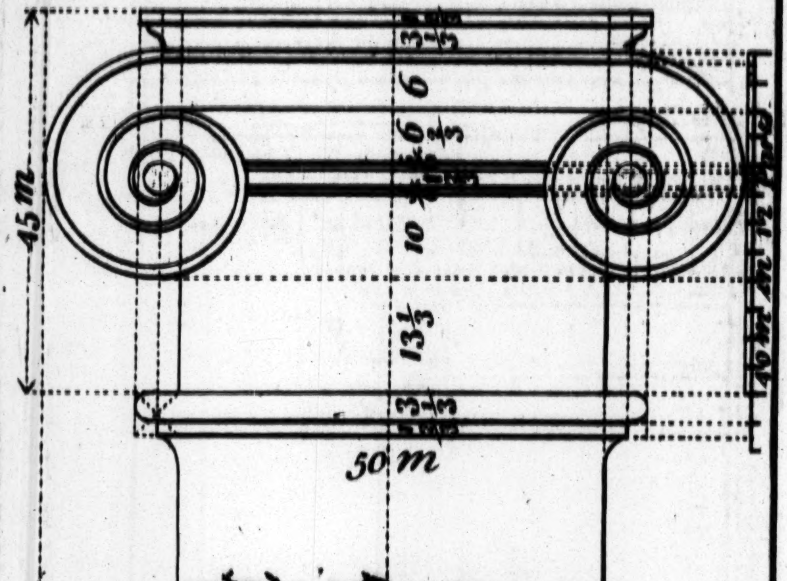
BRITISH 14 APR 28 MUSEUM

The Ionick Capital and Entablature
By GIACOMO BAROZZIO of Vignola



By 36.ths of the Diameter.

The Vitruvian Base and Capital of the Ionick Column.



By Minutes and Equal Parts.

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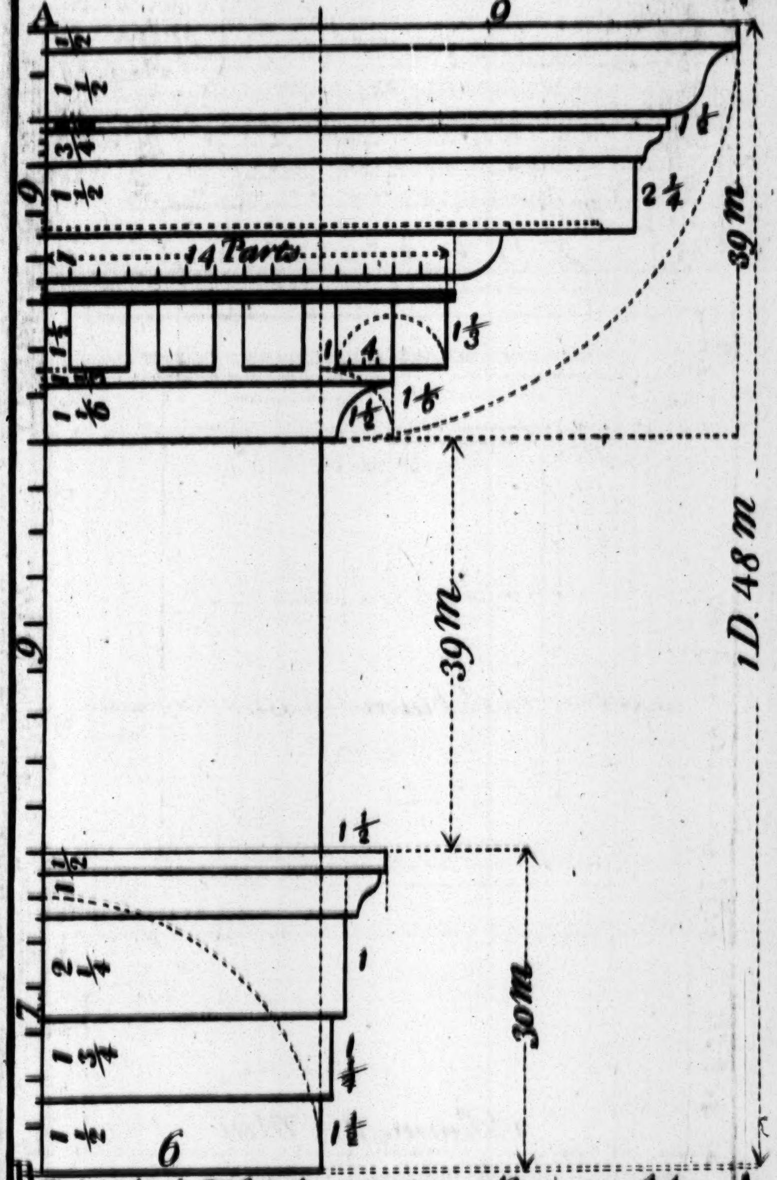
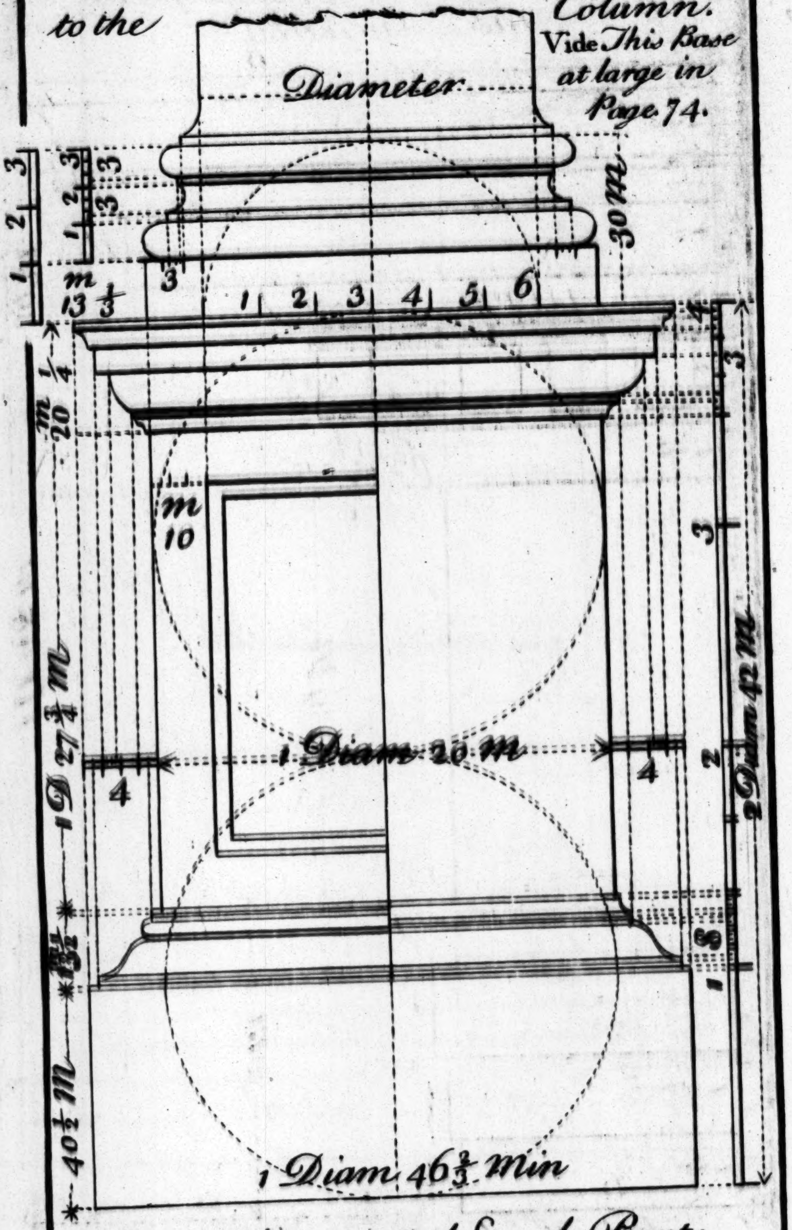
An Ionick Entablature from the Ancients.



Divide the Height AB in 25 Parts, & of those Parts give to each Member as ye Figures express.

The Ionick *Pedestal and* Attic Baſe to the *Column.*

Vide This Base at large in Page 74.



By Minutes and Equal Parts.

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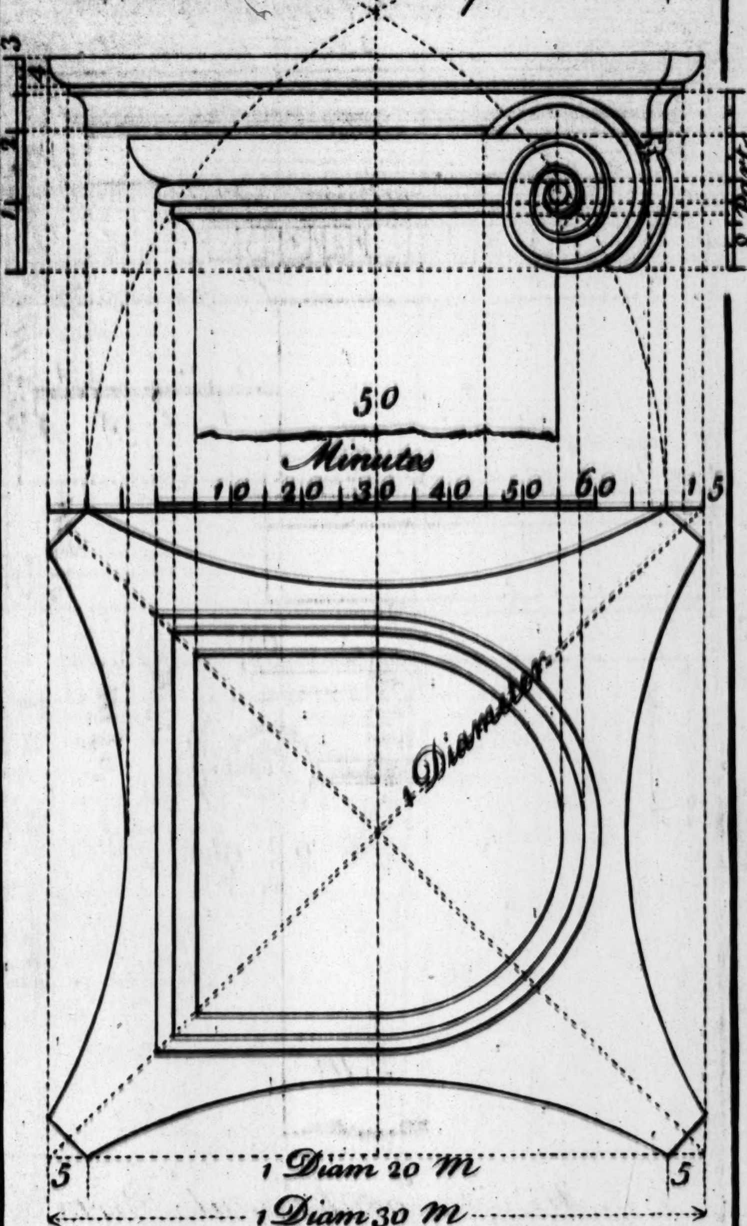
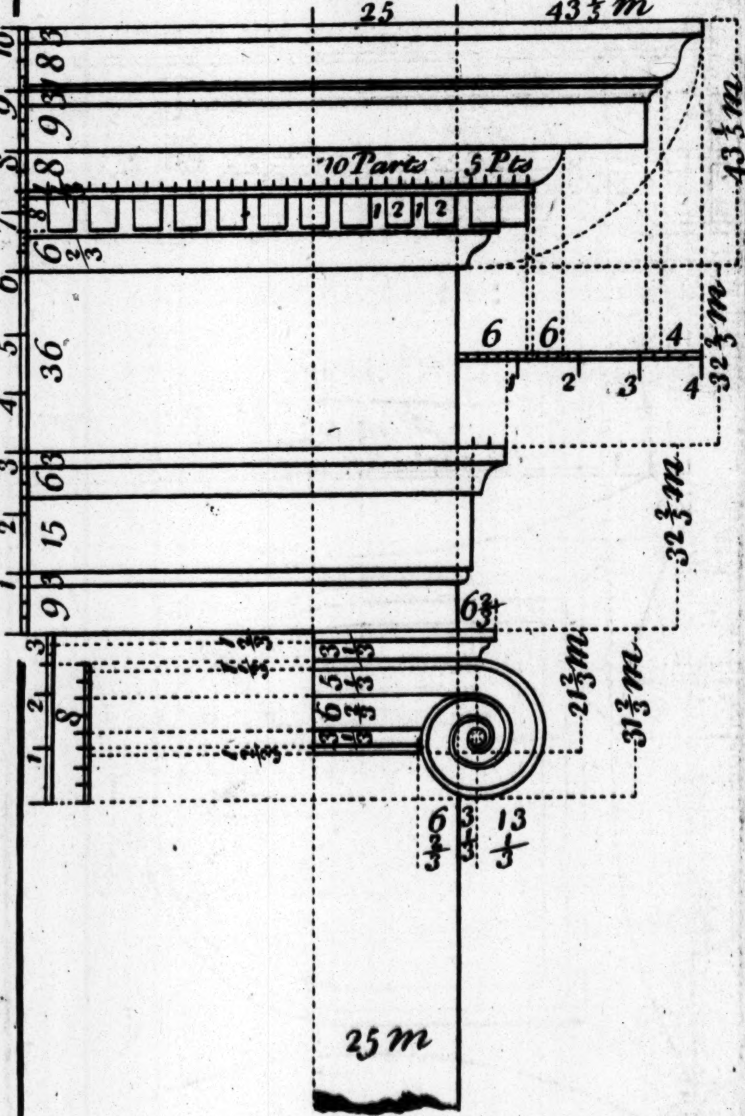
The Modern Ionick Capital.



By Minutes and Equal Parts

The Ionick *Entablature with a Dentile Cornice.*



By Minutes and Equal Parts.

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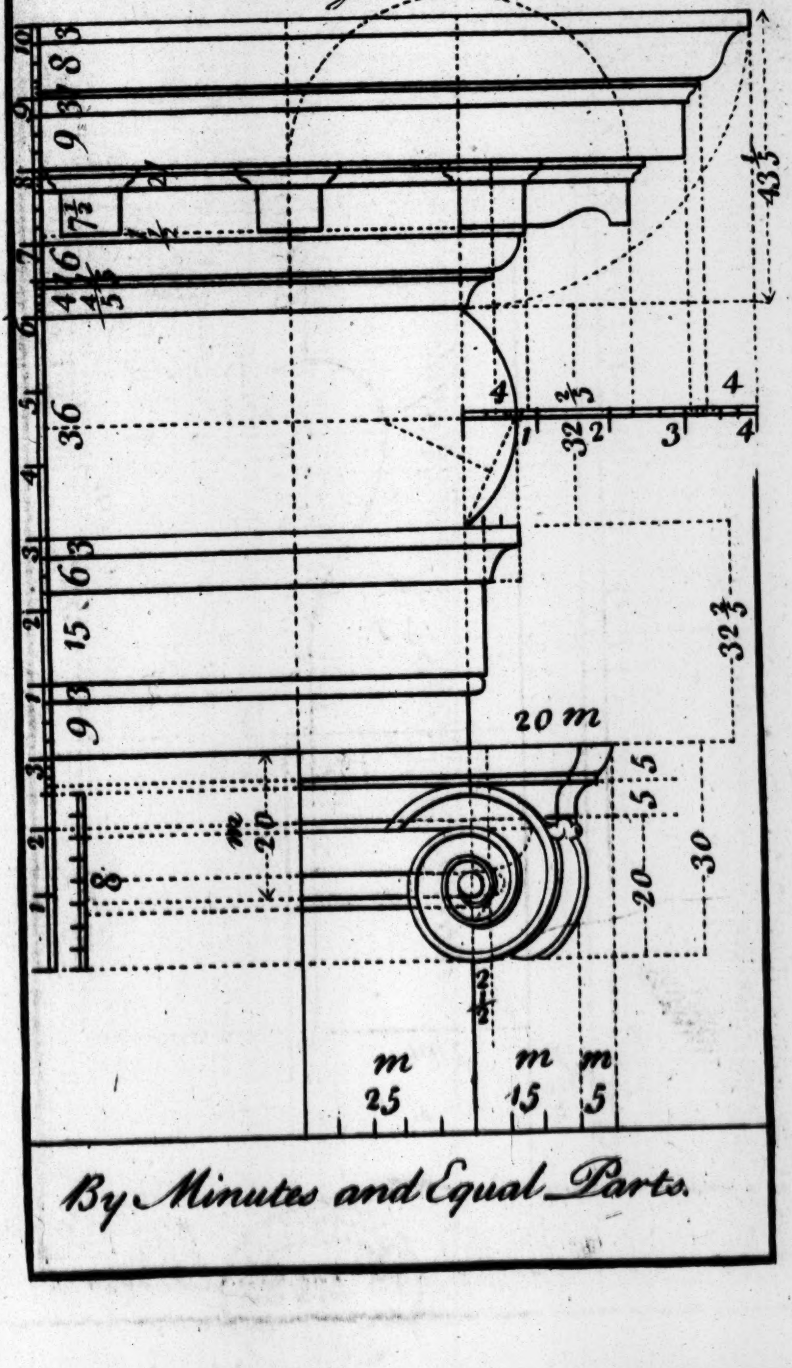
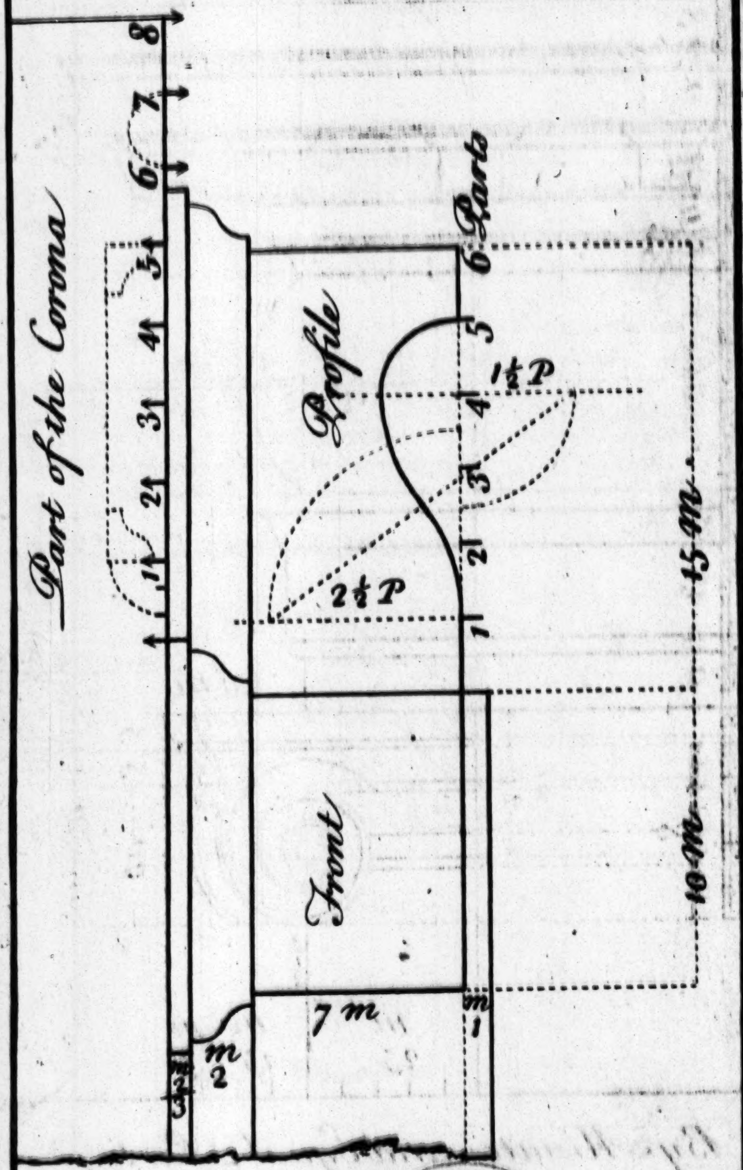
The Ionick Capital and Entablature with a Modiglion Cornice.



By Minutes and Equal Parts.

The Ionick Modiglion at Large



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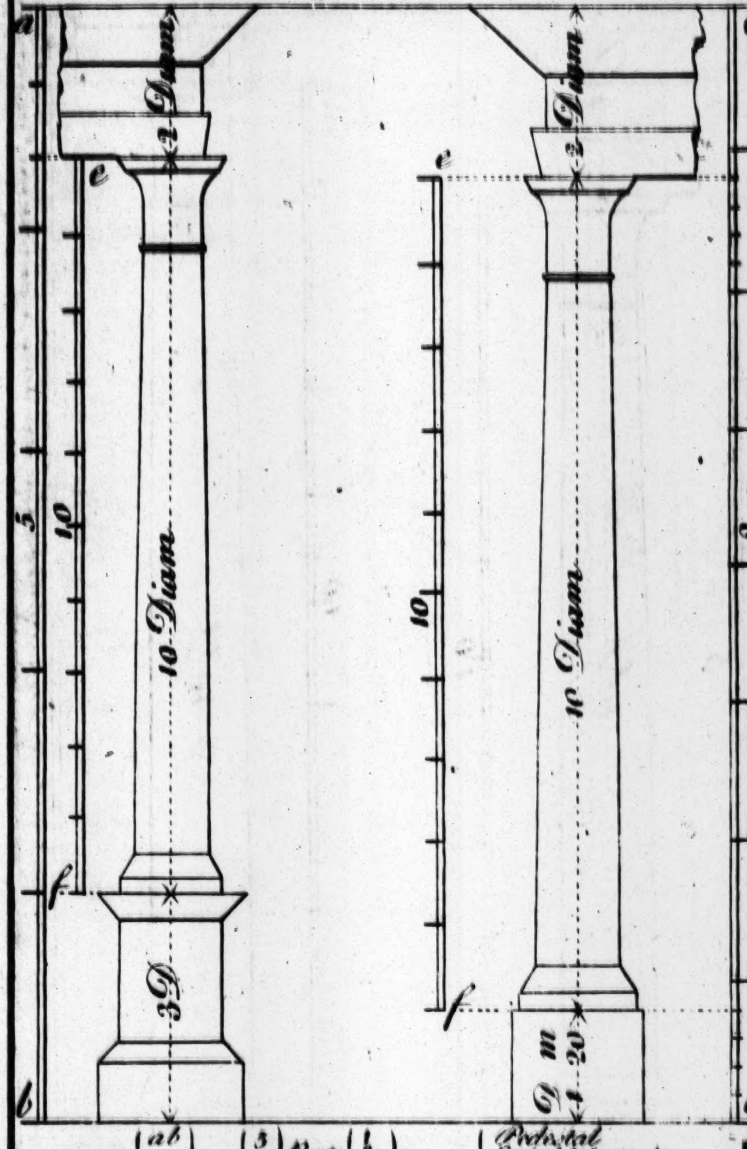
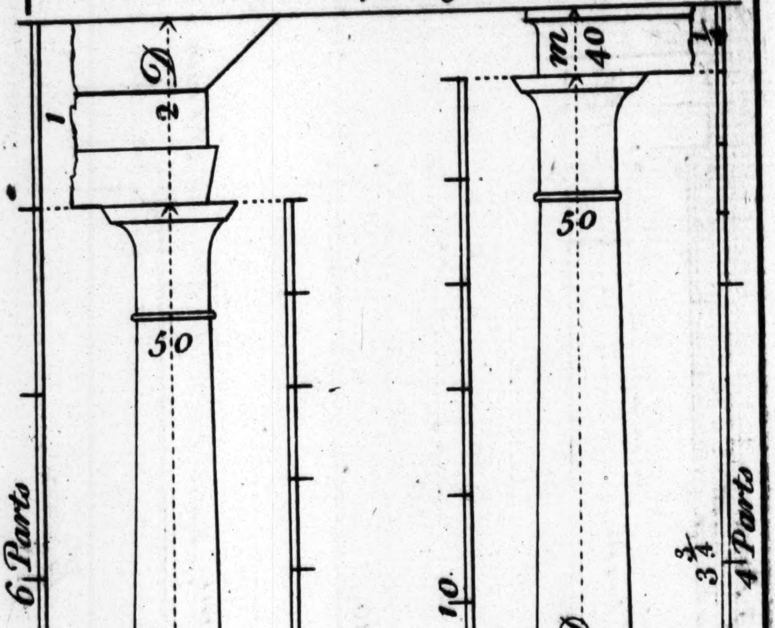
To Proportion yͤ Corinthian Column & Entablature with its Pedestal or Subplinth to any Height, as a b, or c d, and to find yͤ Diam of yͤ Column.



Divide	ab cd ef	in	5 8 10	Parts Give	1 [illegible] 1 1	to the	Pedestal Entablature A Subplinth B Entablature C each Diameter	

To Proportion the Corinthian Column with its Entablature or Architrave to any Height.



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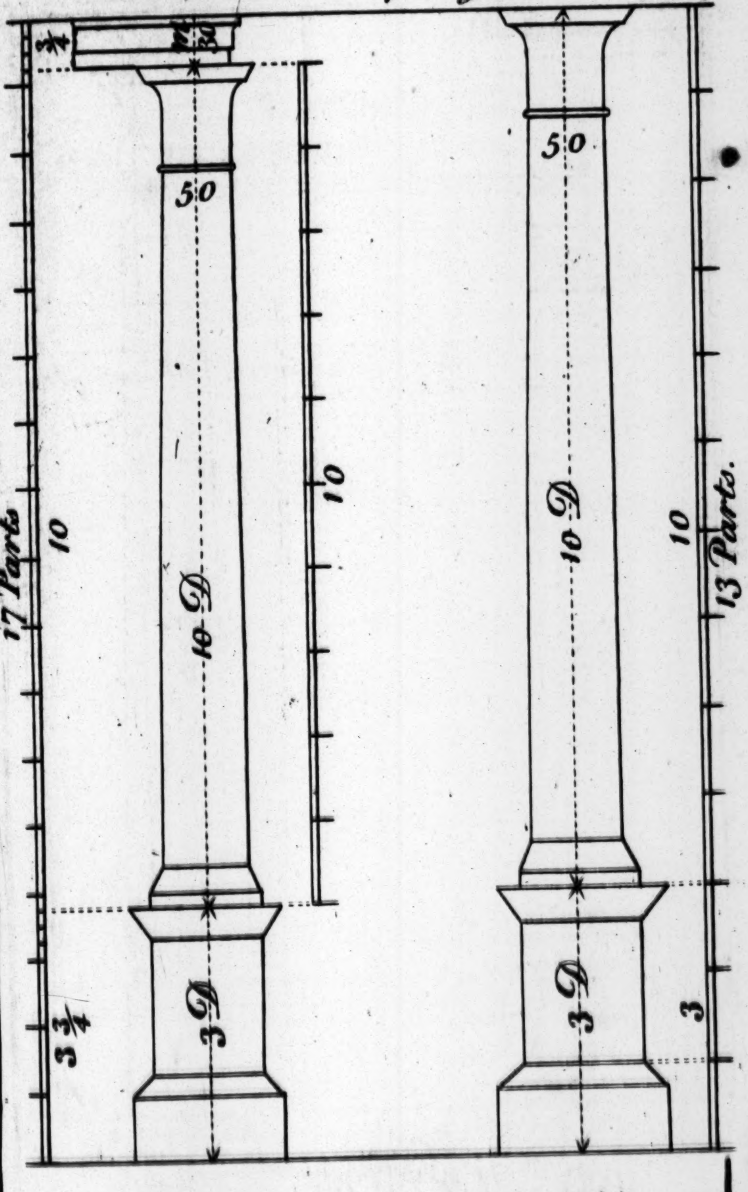
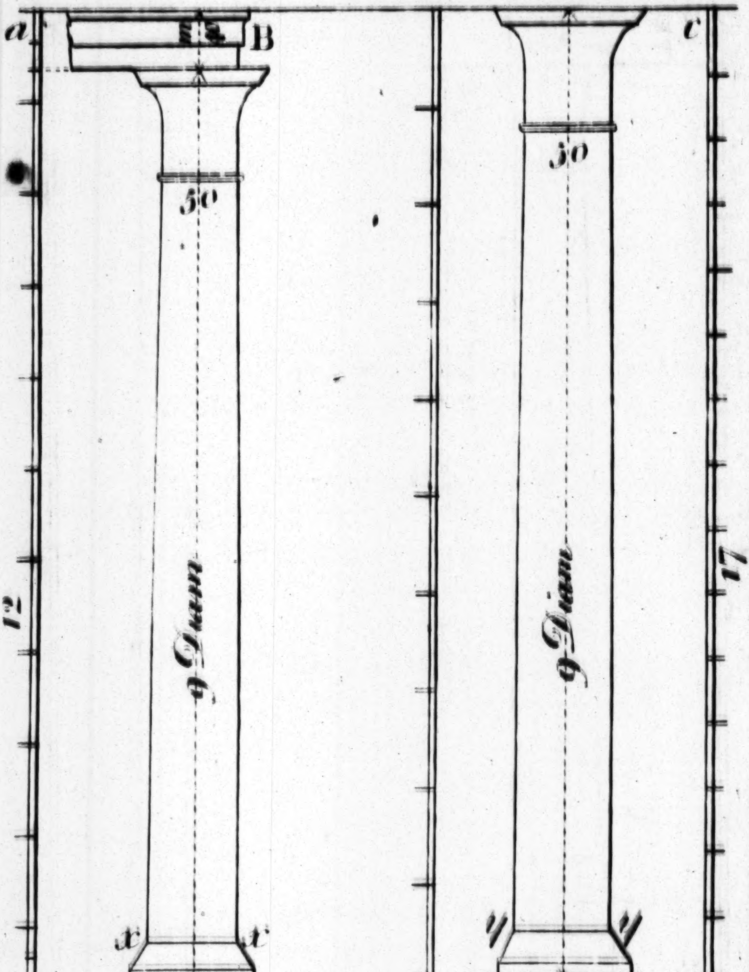
To Proportion the Corinthian Column and Pedestal with or without its Architrave to any Height.



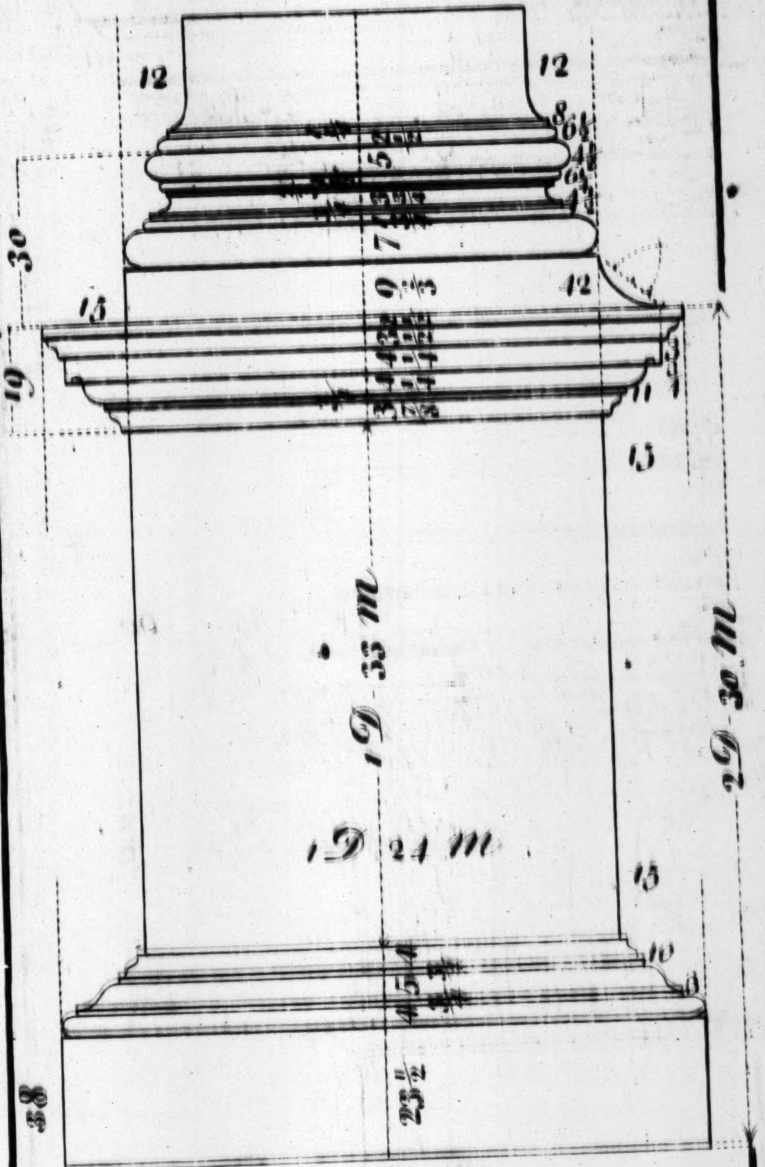
To Proportion yᵉ Corinthian Column & Subplinth with & without its Architrave to any Height as a b, or c d, and to find yᵉ Diam. of yᵉ Column.



Divide a b / c d in 12 / 17 parts, 1 1/3 / 1 the 1 Subplinth A, 1 Architrave B, Diam. x x, 1 Subplinth C, Diam. y y

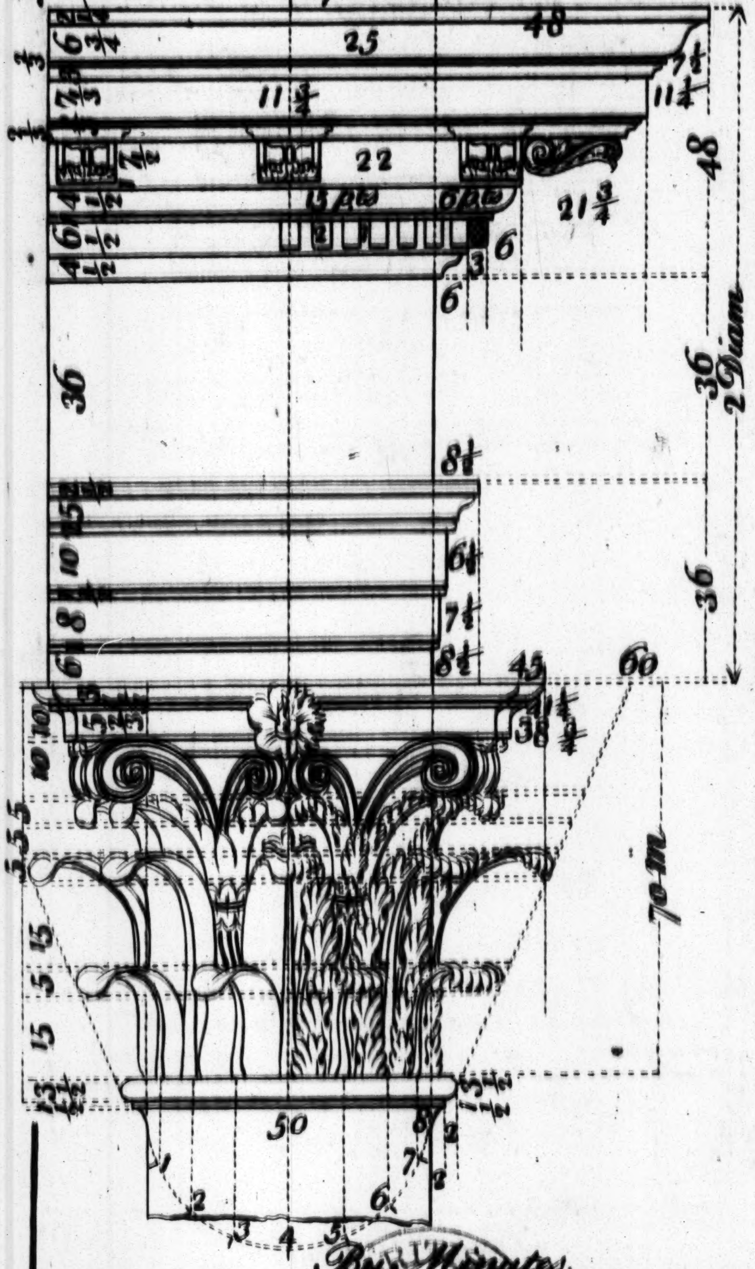
MUSEUM

The Corinthian Pedestal and Base
By A. Palladio.



By Minutes.

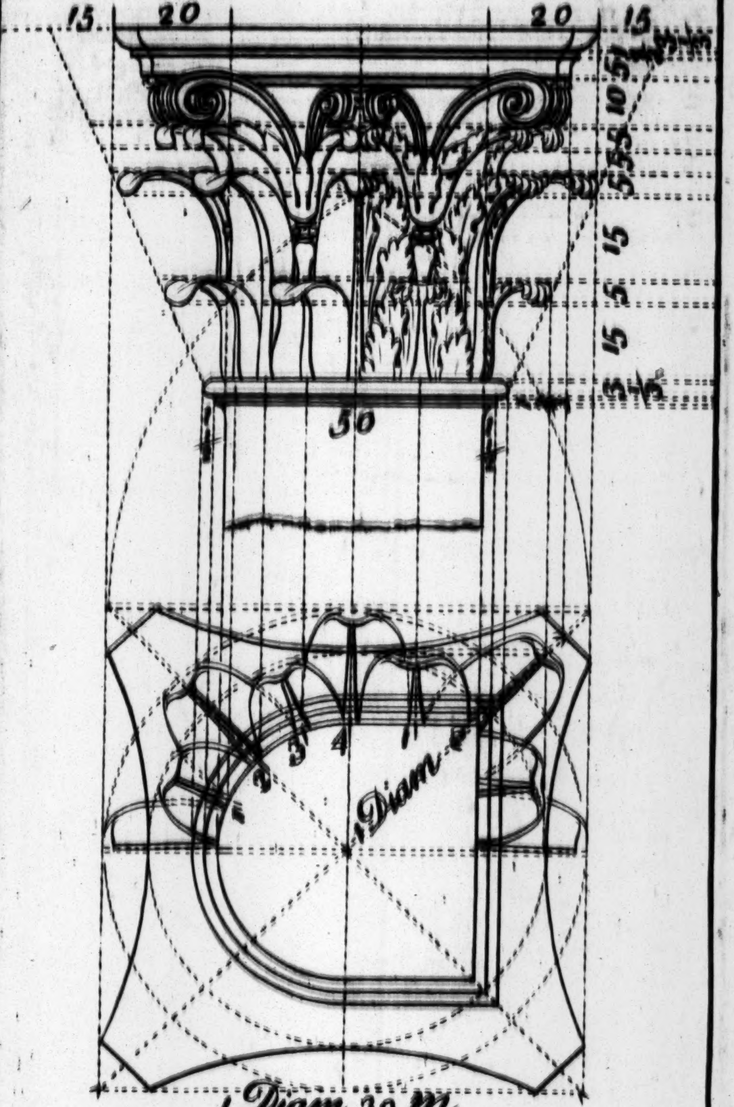
The Corinthian Capital and Entablature By A. Palladio.



By Minutes.

BRITISH MUSEUM 14 APR 26

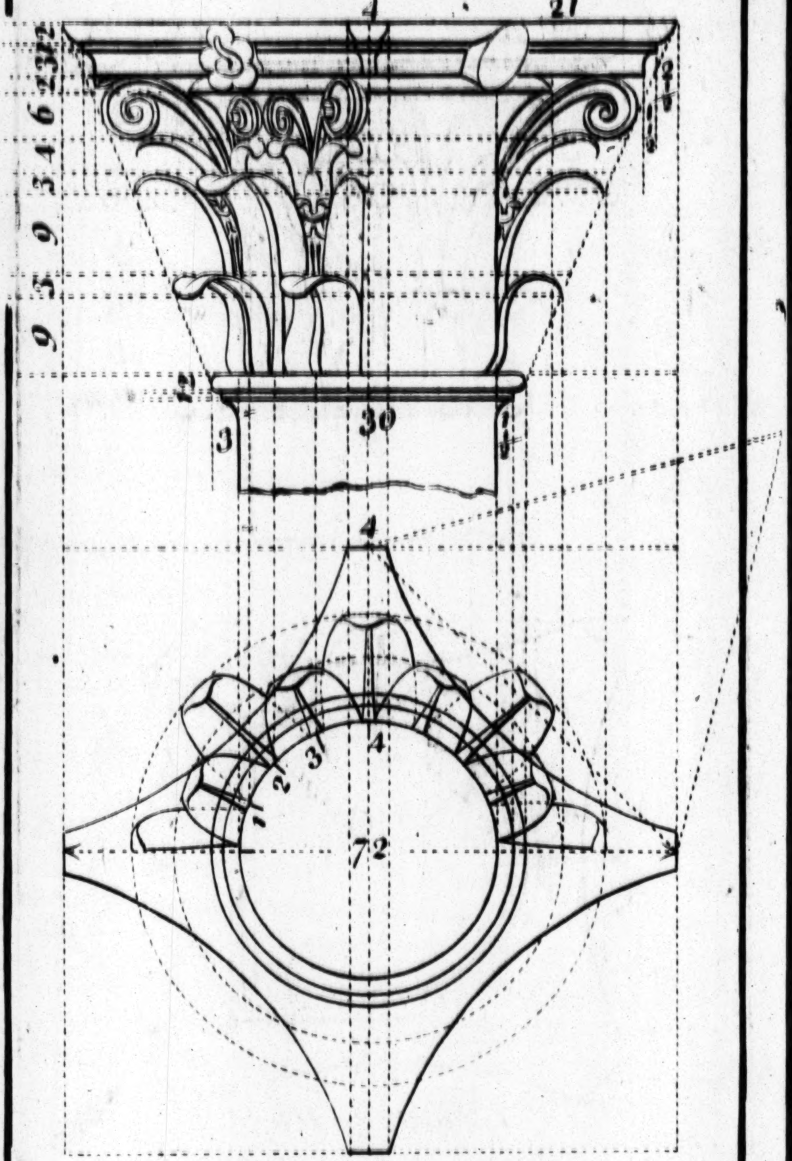
The Plan and Elevation of the Corinthian Capital, view'd in Front



1 Diam 30 M

By Minutes

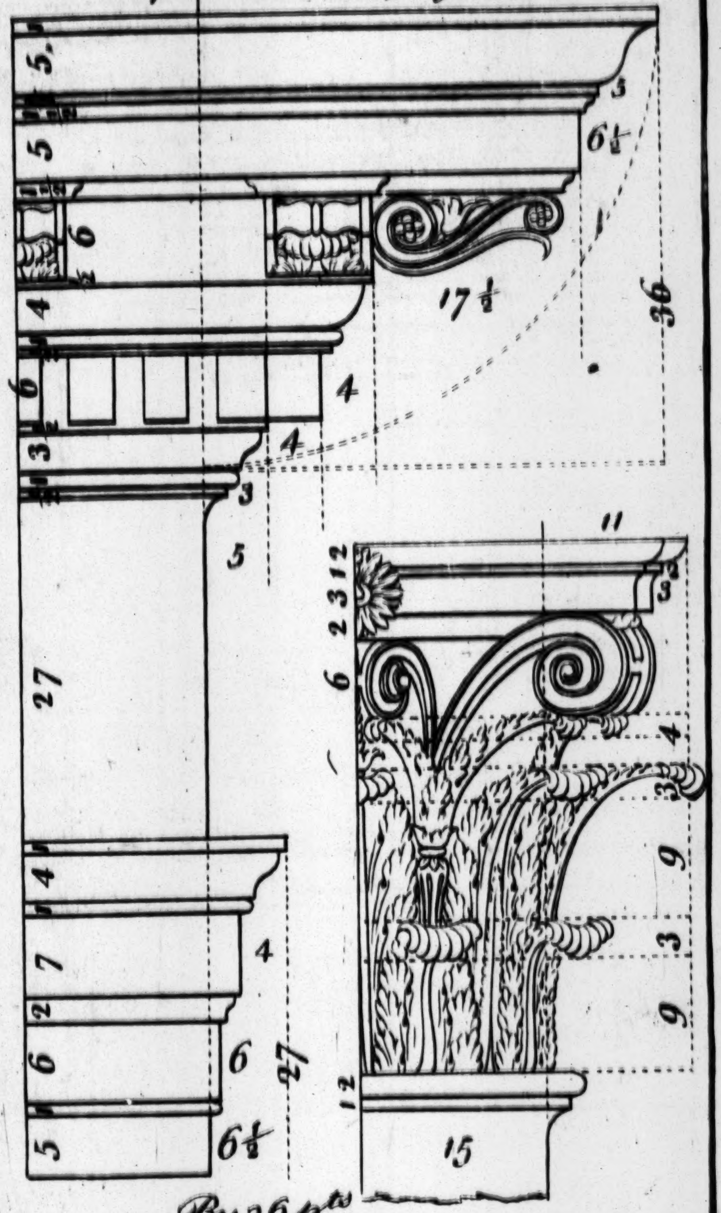
The Corinthian Capital view'd at an Angle
By G. Barozzio of Vignola.



By 36.ths of the Diam.

BRITISH
14 APR 26
MUSEUM

The Corinthian Capital and Entablature
By G. Barozzio of Vignola.

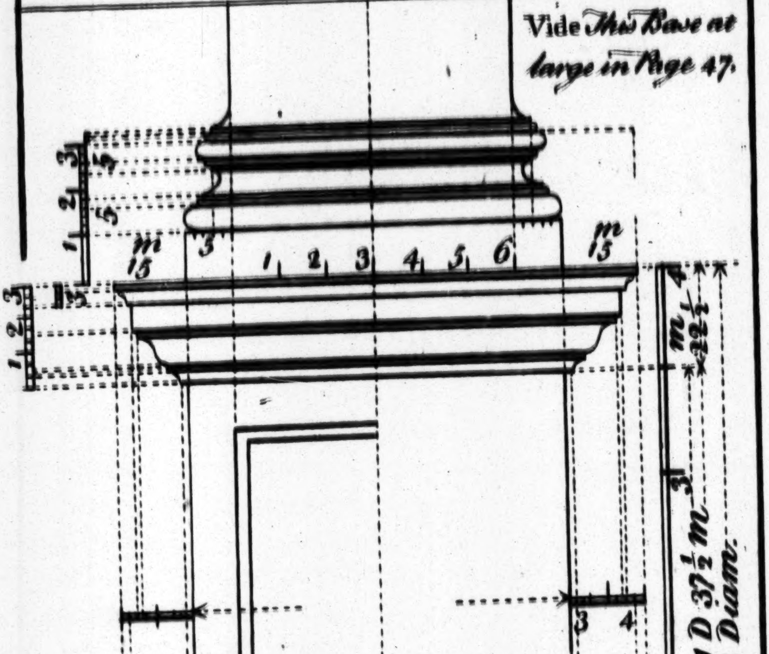


By 36 p.ts

The Corinthian *Base and Pedestal*

By B L.

Vide *This Base at large in Page* 47.



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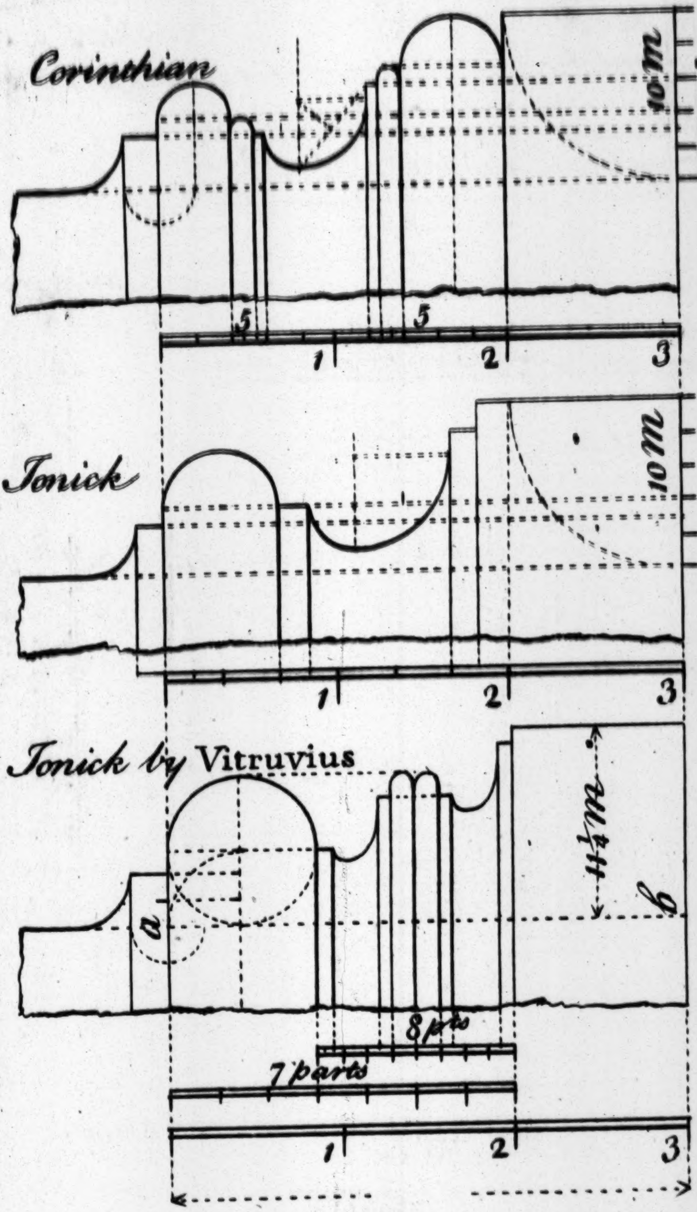
Ionick *and* Corinthian *Base at Large.*

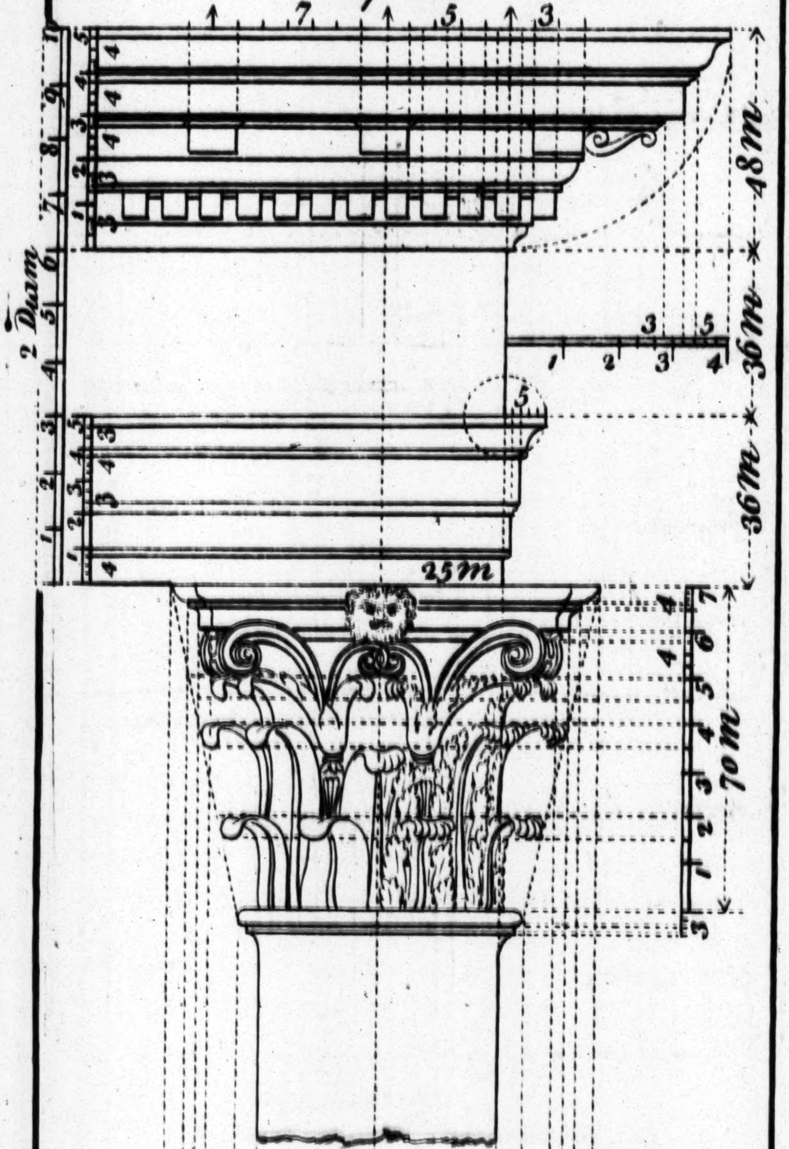


Corinthian

Ionick

Ionick by Vitruvius

Corinthian *Capital and Entablature*
By B.L.



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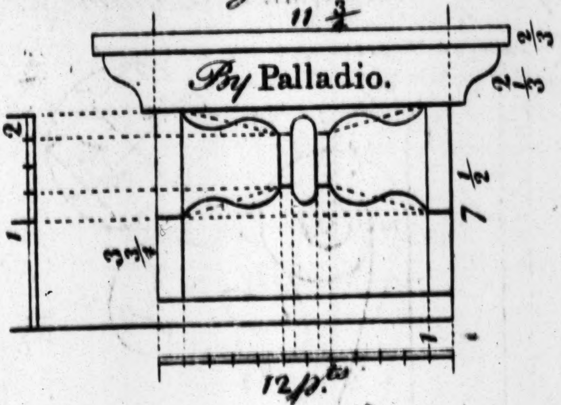
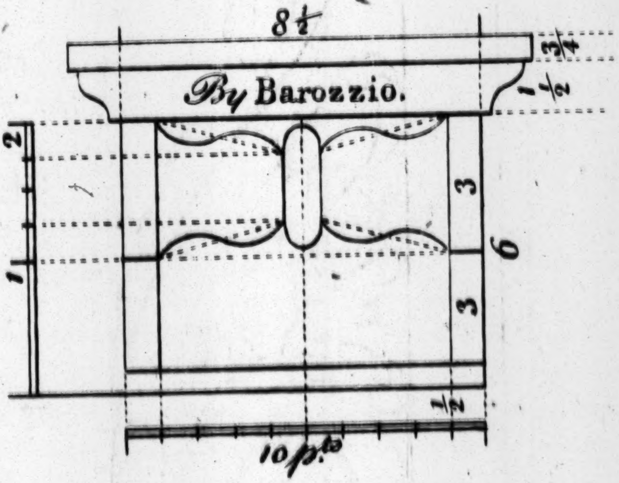
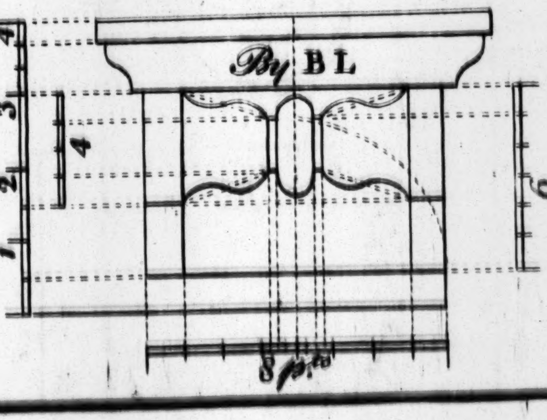
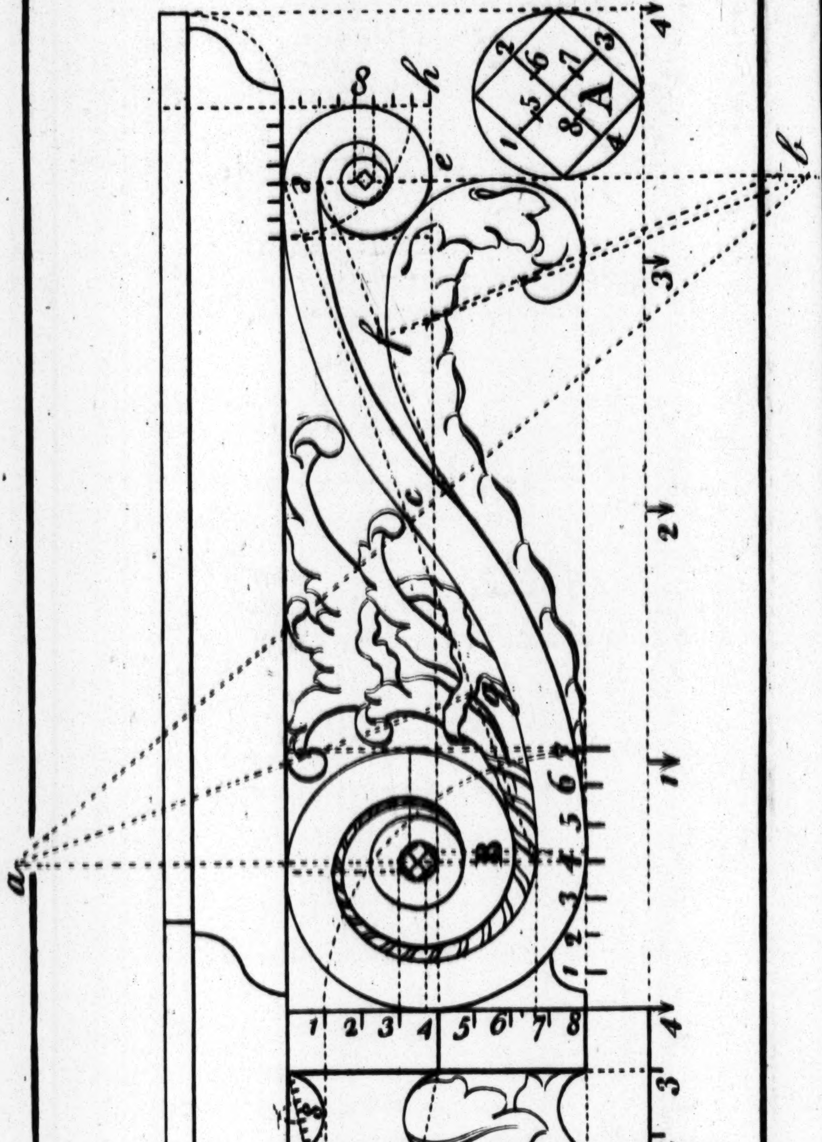
Corinthian *Modiglions in Front*





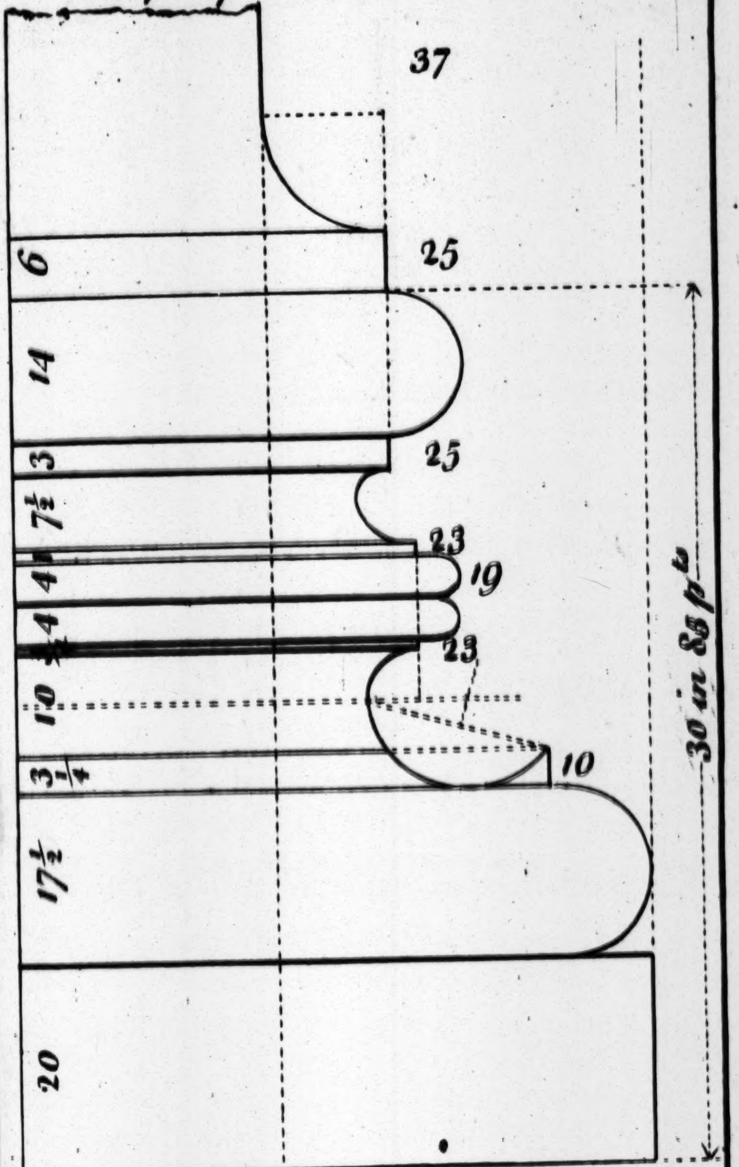


Profile of Corinthian *Modilion*



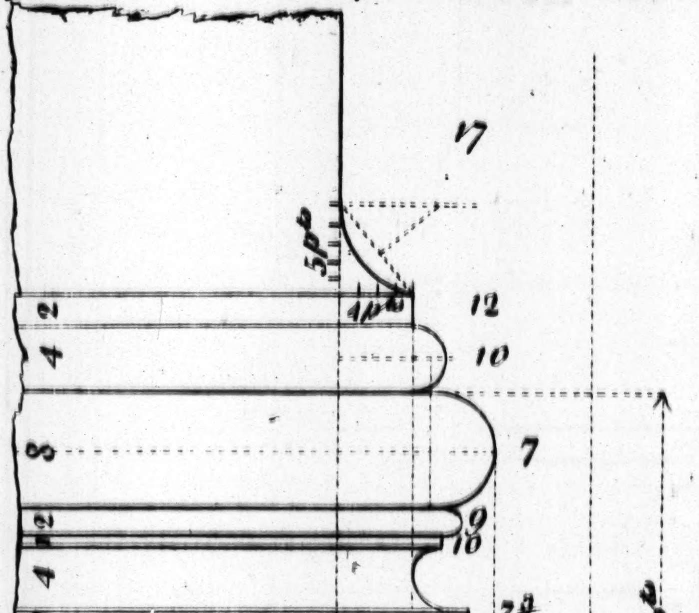
14 APR 26
MUSEUM

From the Corinthian Base in the Temple of Neſmes at Rome



Divide the Diam: in 170 Parts, viz. First in 17 & then 1 in 10 & then proceed as with Minutes.

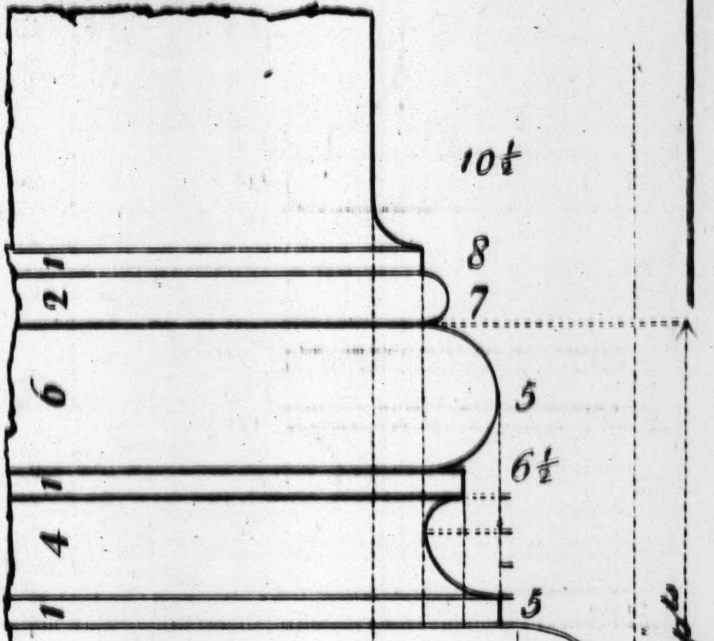
Another Corinthian *Base from the* Temple *of* Neſmes



Divide the Diameter in 100 Parts, viz. First in 10 and then 1 in 10. &c.

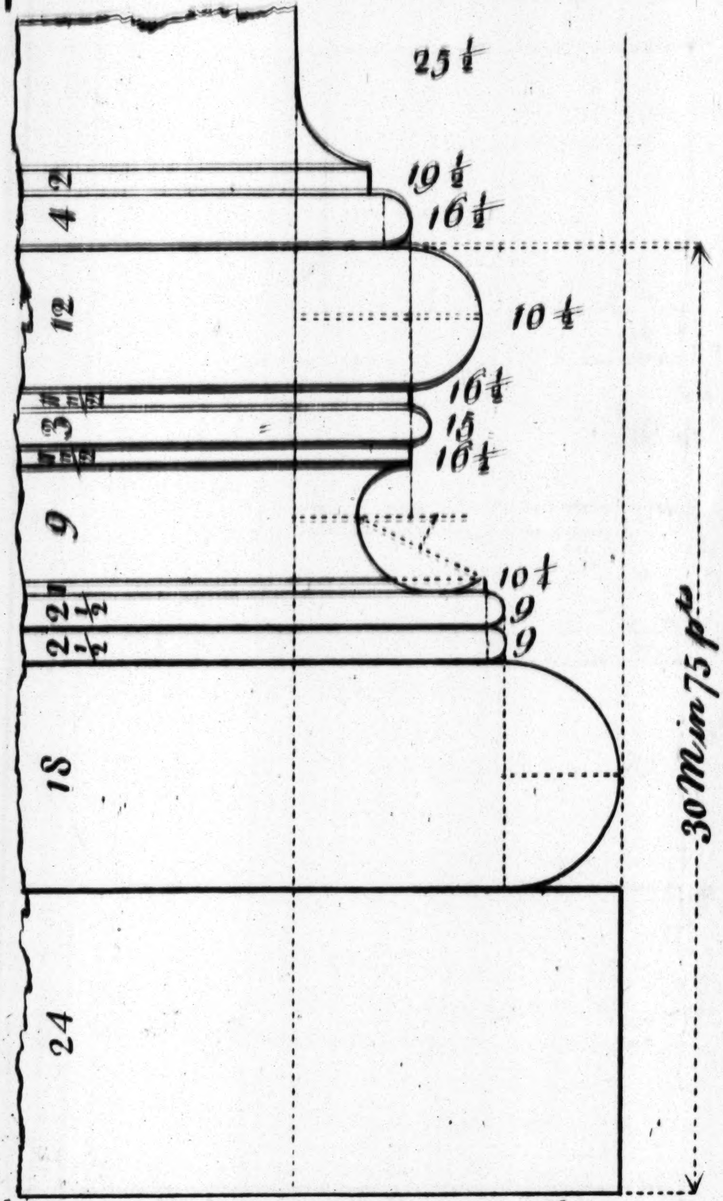
BRITISH 14 APR 26 MUSEUM

From the Corinthian *Base within the Temple of* Peace *at Rome*



Divide the Diameter in 66 Parts, viz.
First in 11 and then 1 in 6.

From the Corinthian *Base in the Temple of* Neſmes *called* La Maiſon Quaree, *at Rome*



Divide the Diameter in 150 Parts, viz.
First in 15, and then 1 in 10. &c.

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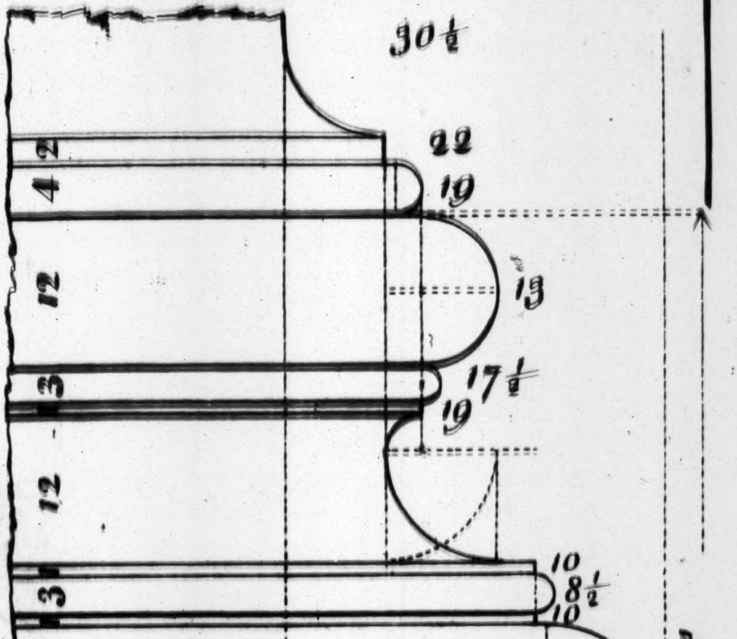
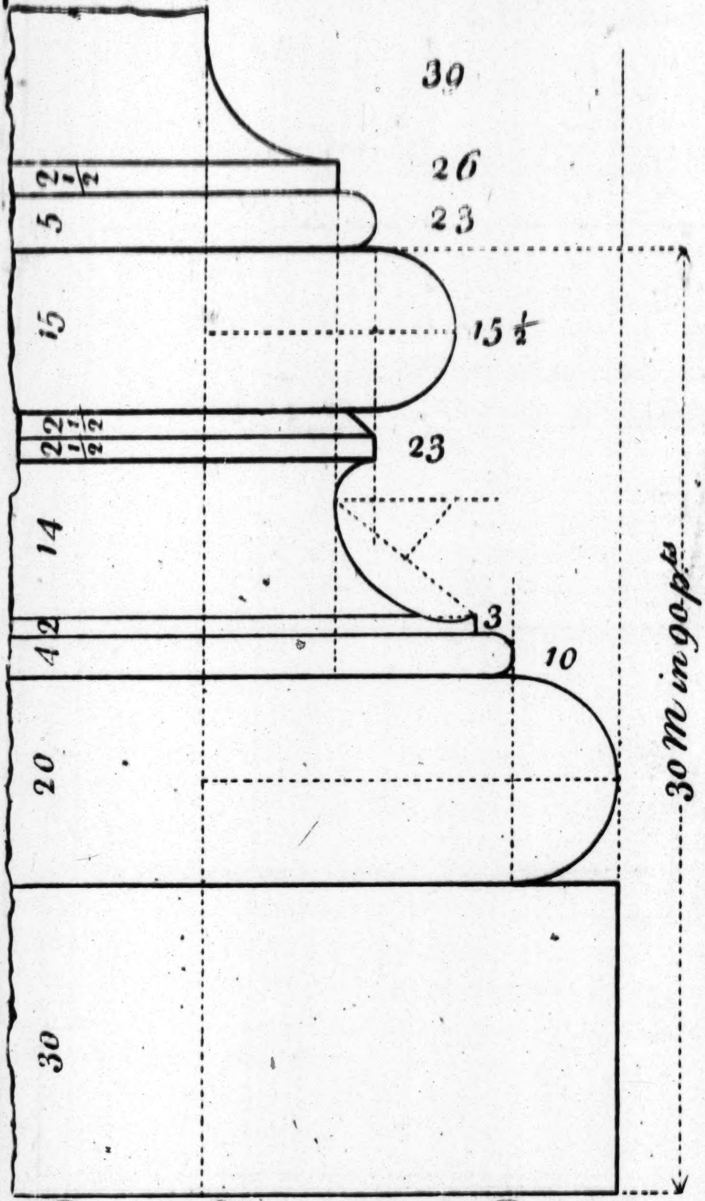
From the Corinthian Base in the Piazza of the Temple of Nerva Trajanus at Rome.



*Divide the Diameter in 150 Parts, viz.
First in 15, and then 1 in 10, &c.*

From the Corinthian Base in the Temple of Nerva Trajanus at Rome



Divide the Diameter in 180 Parts, viz.
First in 18 and then 1 in 10.

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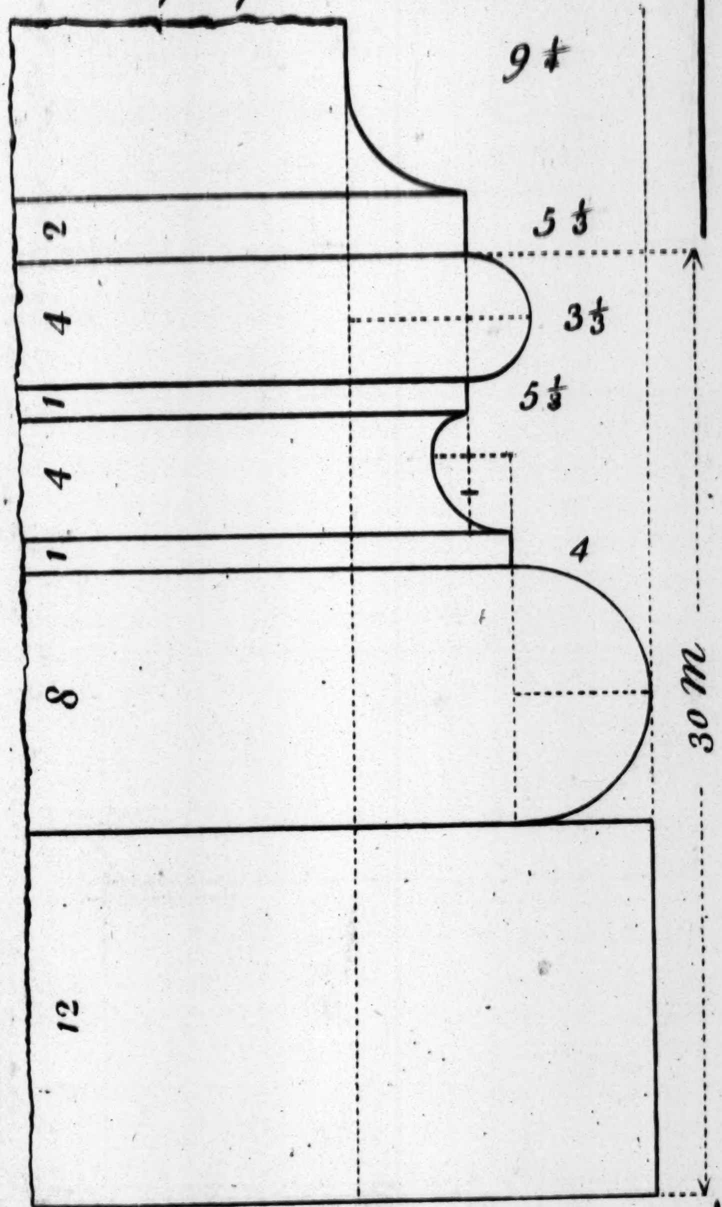
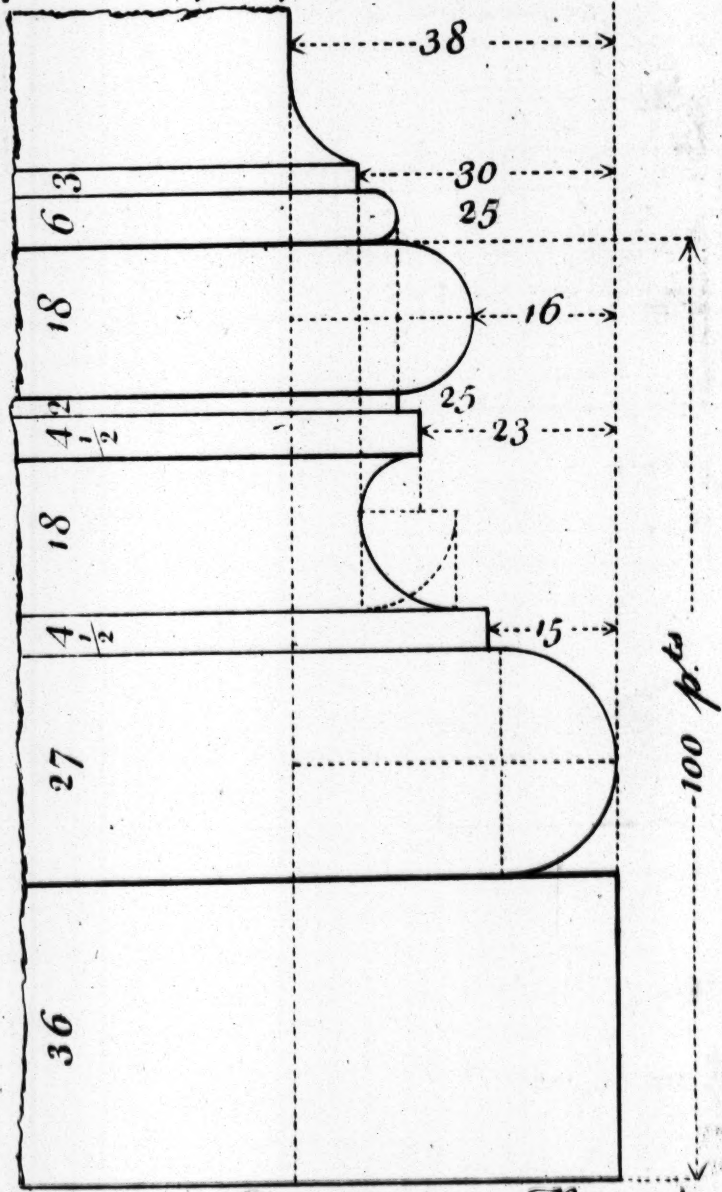
From the Corinthian Base in the Temple of Vesta at Rome.



By Minutes

From the Corinthian *Base in the Temple of* Mars *at Rome*



Divide the Diameter in 220 Parts, viz. First in 11, and then in 20, &c.

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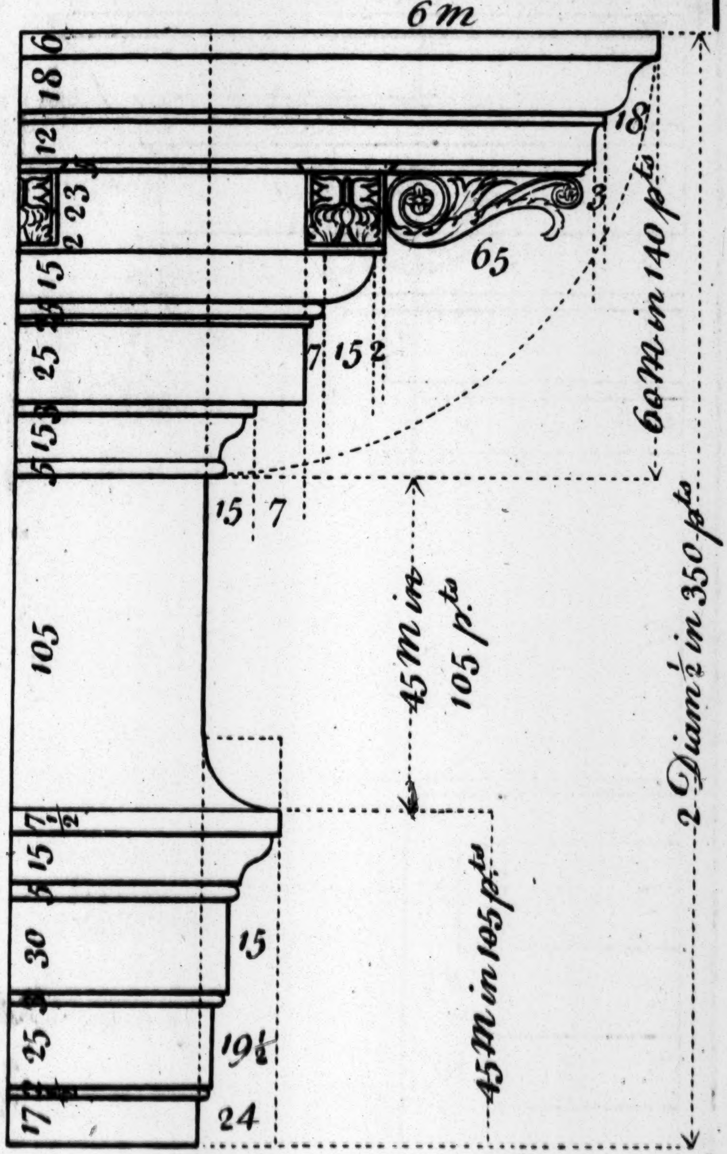
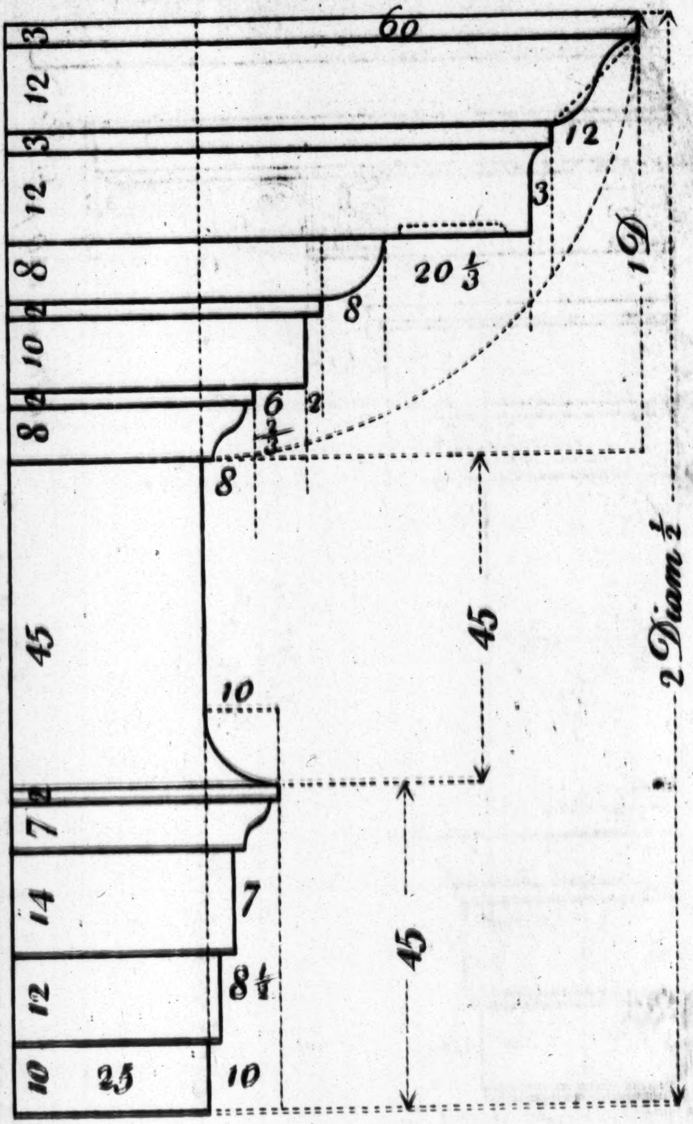
From the Corinthian Entablature within the Rotunda at Rome



Divide the Diameter in 140 Parts, viz.
First in 14 and then 1 in 10 &c.

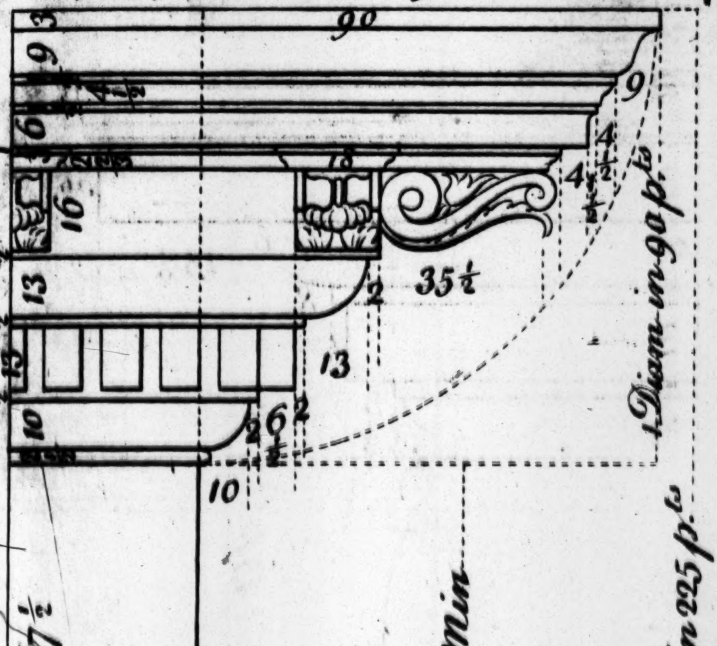
From the Corinthian Entablature of the Altars in the Rotunda at Rome.



By Minutes

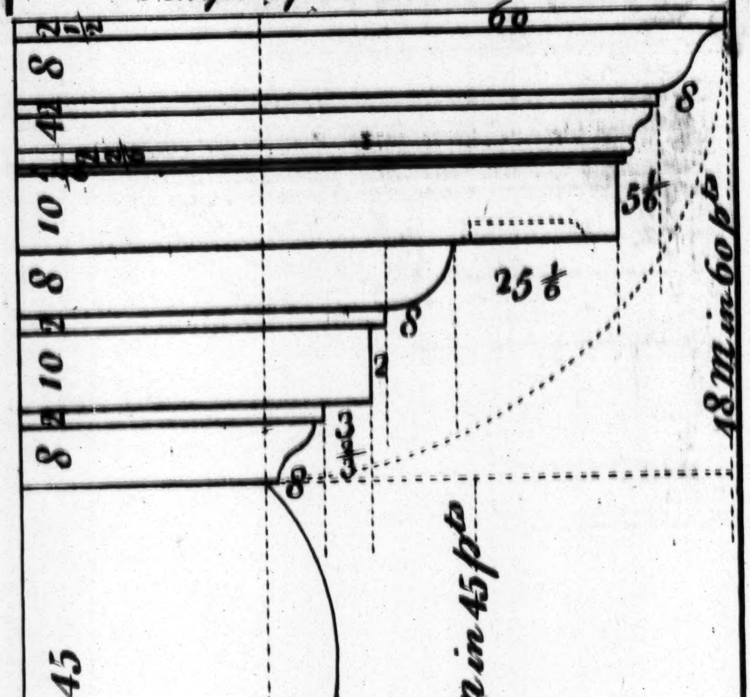
BRITISH 14 APR 26 MUSEUM

From the Corinthian Entablature in the Temple of Mars the Avenger at Rome



Divide the Diameter in 90 Parts, viz.
First in 9 and then 1 in 10.

From the Corinthian Entablature in the Temple of Vesta at Rome.



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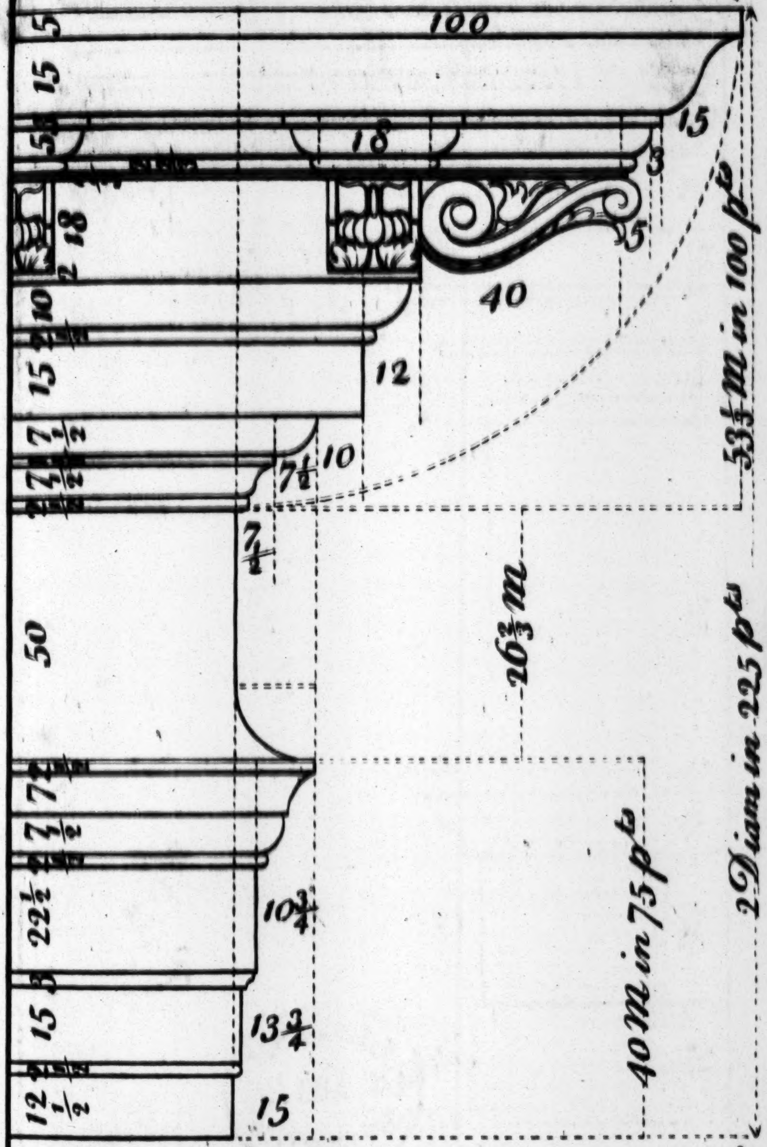
MUSEUM

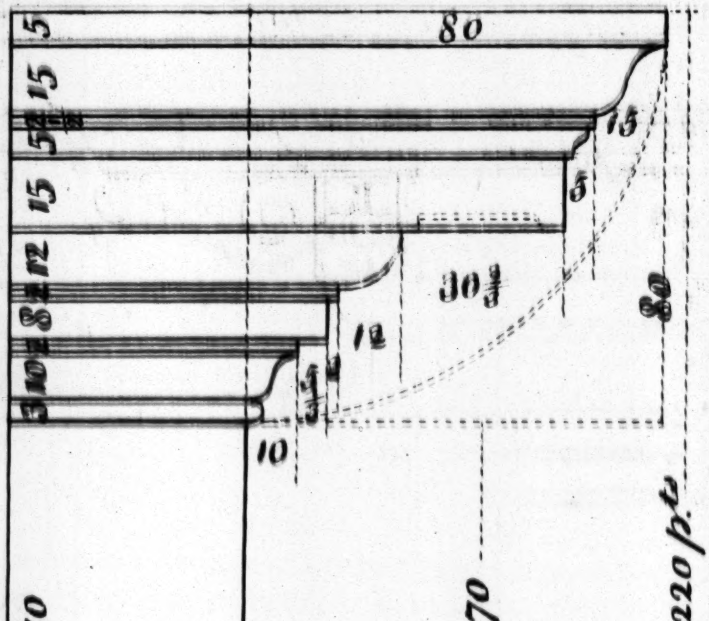
Divide the Diameter in 75 Parts, viz.
First in 3 and then 1 in 25, &c.

From the Corinthian *Entablature in the Temple of* Peace *at Rome.*



Divide the Height in 225 Parts, viz. First 9, and then 1 in 25 &c.

From the Corinthian Entablature in the Temple of Antoninus & Fauſtina at Rome.



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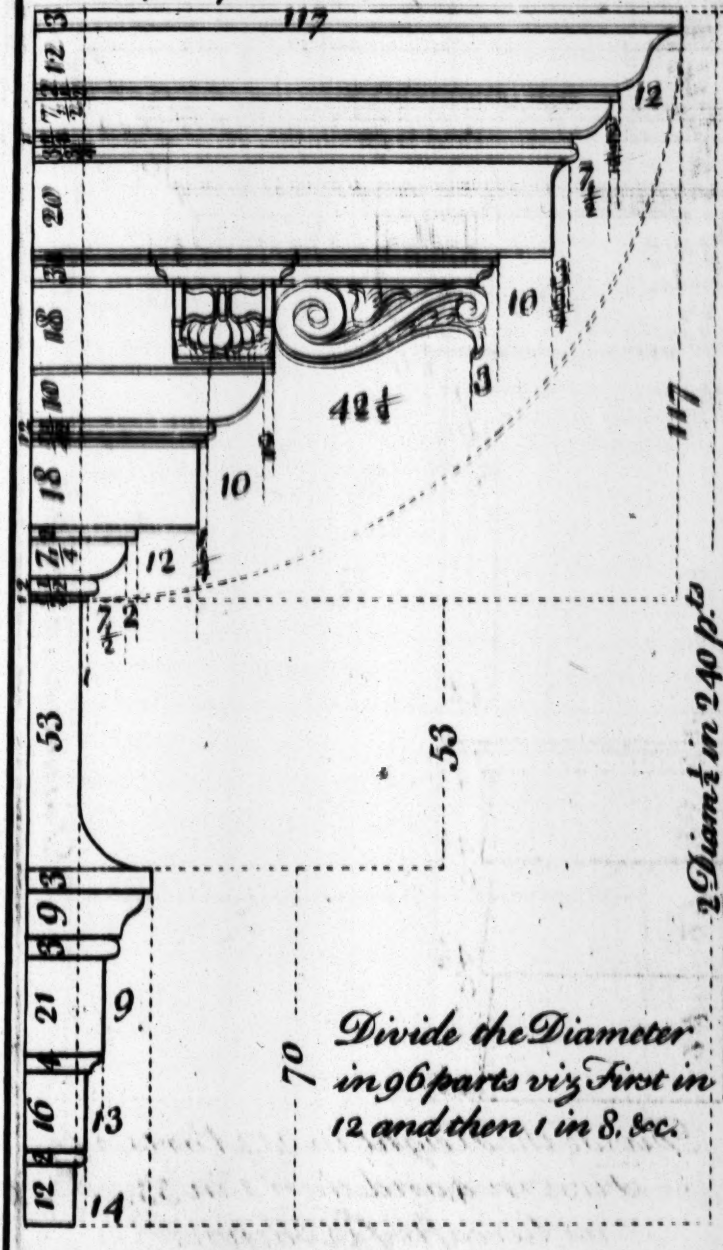
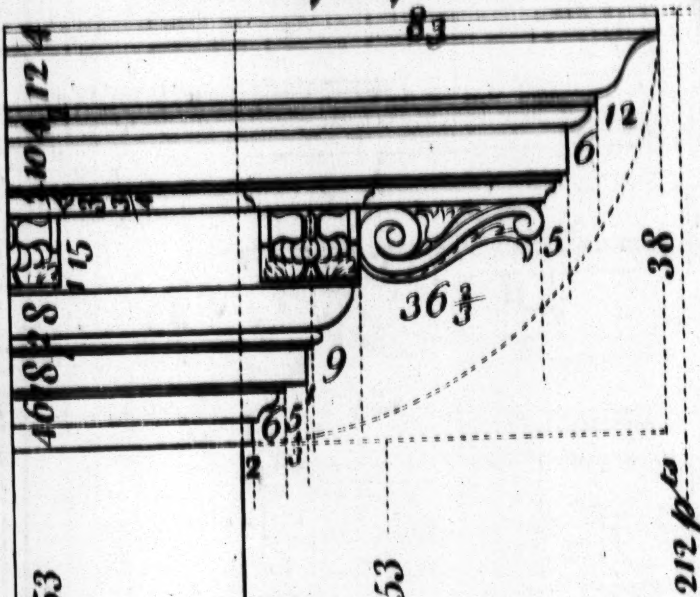
Divide the Diameter in 100 Parts, viz.
First in 11 and then 1 in 10 &c.

From the Corinthian Entablature in the Temple of Jupiter Stator at Rome.



Divide the Diameter in 96 parts viz First in 12 and then 1 in 8, &c.

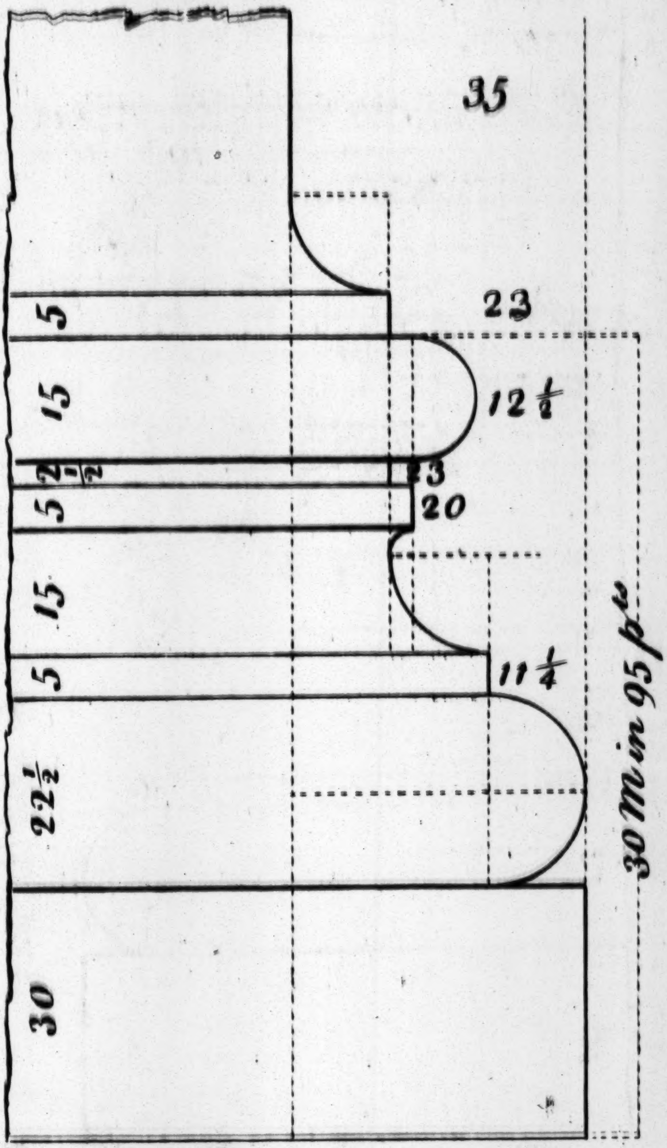
From the Corinthian Entablature in the Temple of Pola.



Divide the Height in 212 Parts, viz.
First in 4, and then 1 in 53.
as hereafter is shewn.

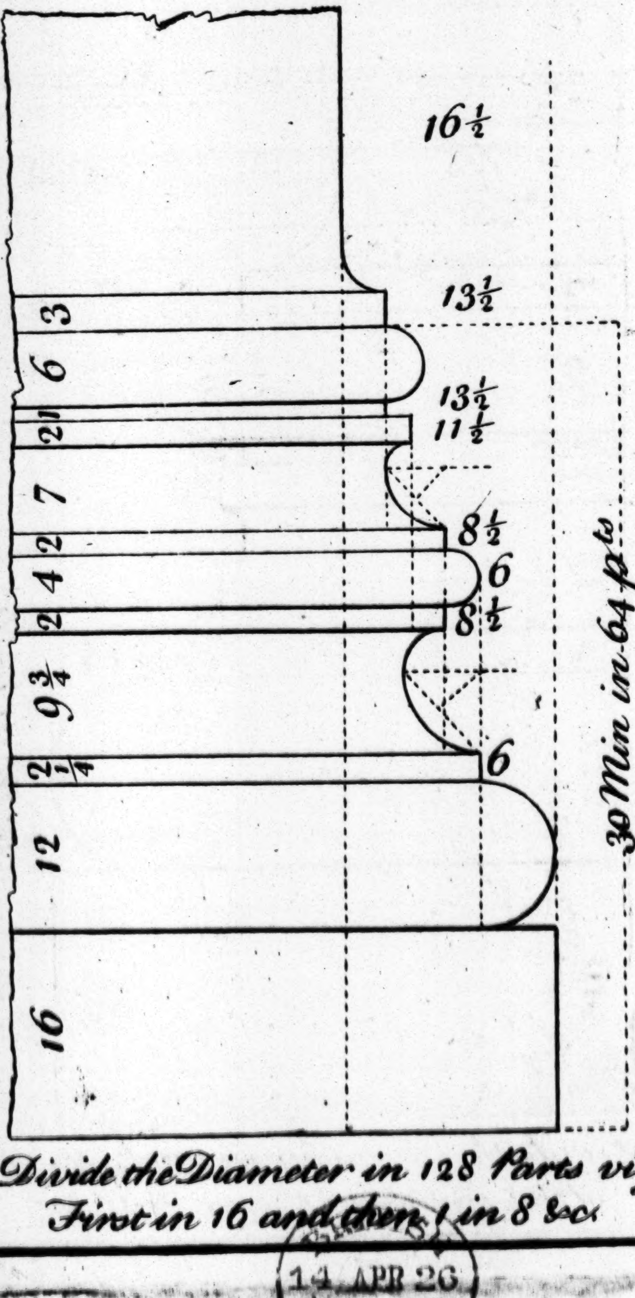
14 APR 23
MUSEUM

From ye Corinthian Base in ye Temple of Antoninus & Faustina



Divide the Diameter in 190 Parts viz.
First in 19, and then 1 in 10, &c.

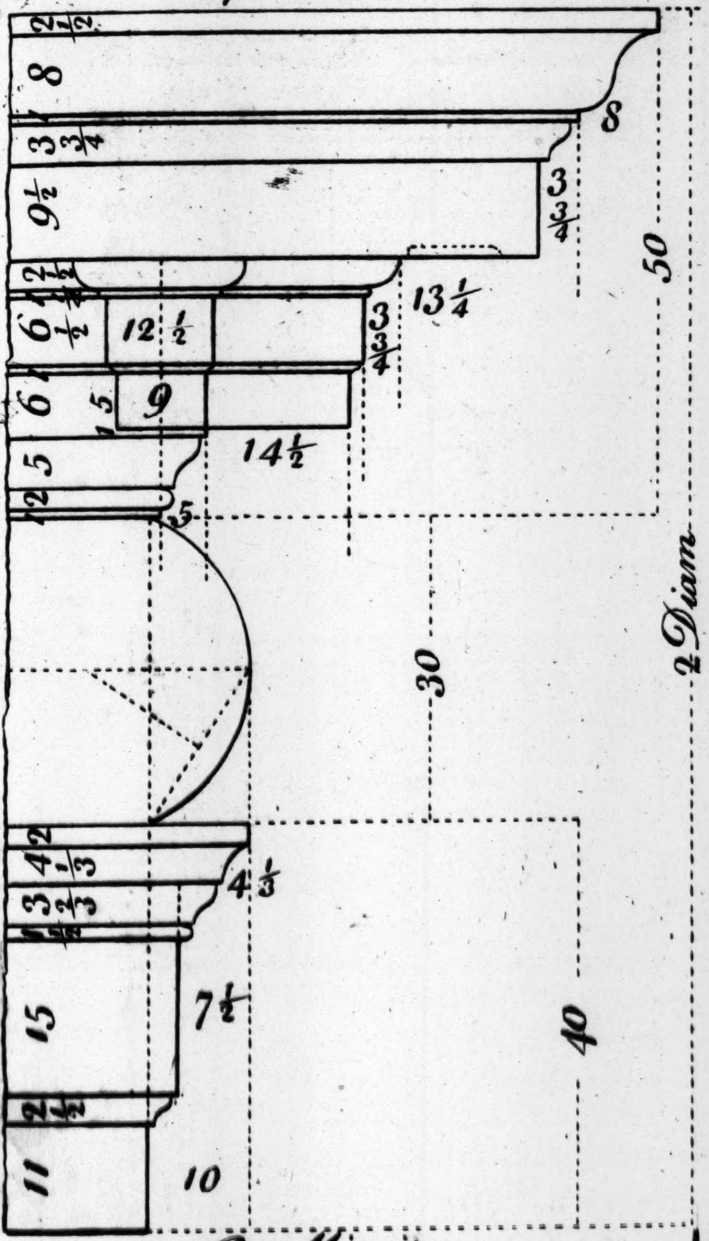
From the Corinthian Base in the Baptiſterium of Conſtantine



Divide the Diameter in 128 Parts viz.
First in 16 and then 1 in 8 &c.

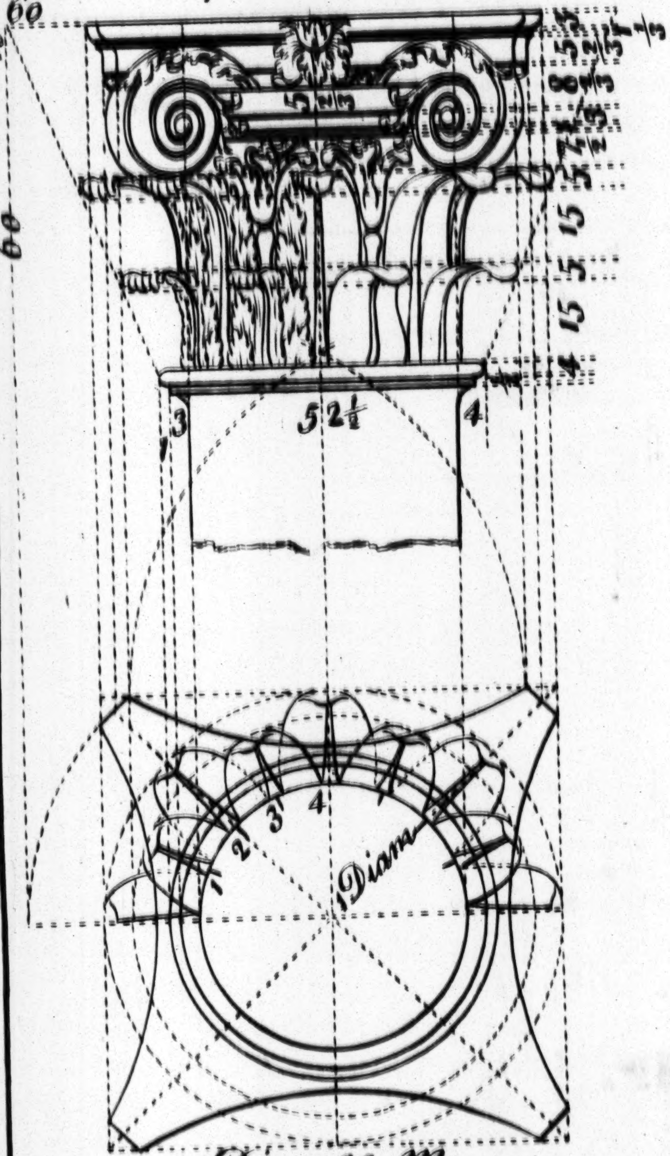
14 APR 26
MUSEUM

The Composite Entablature
By A Palladio.



By Minutes.

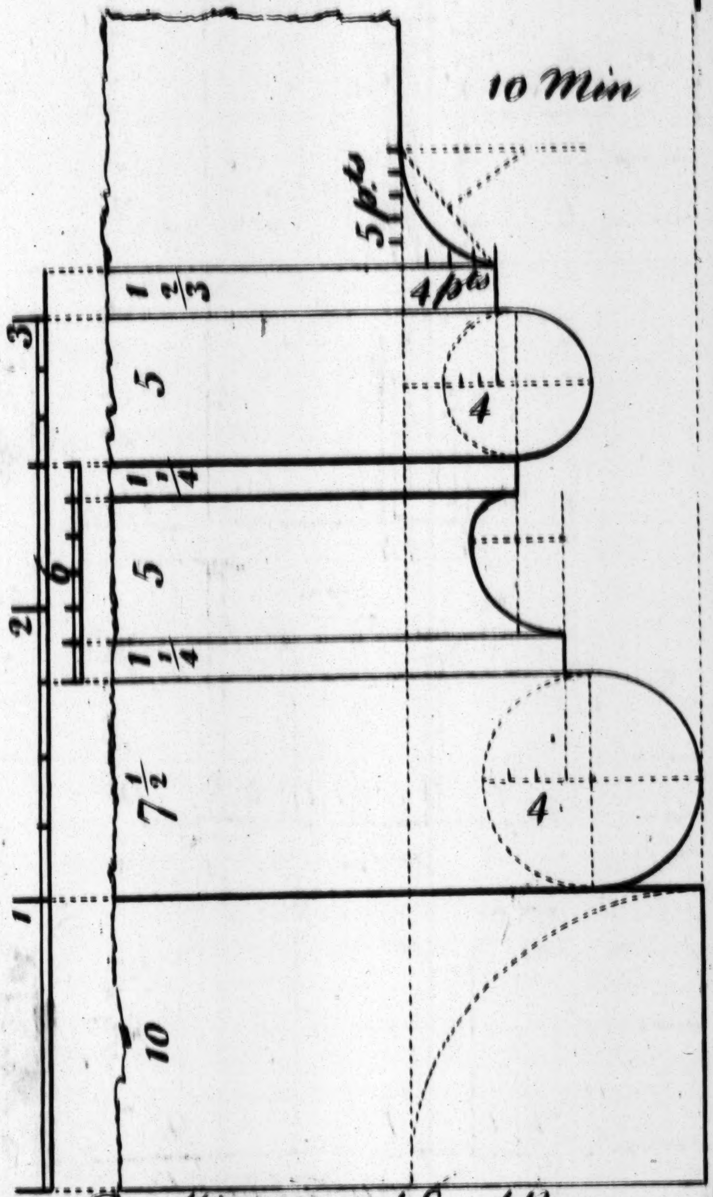
The Composite Capital By A Palladio.



1 Diam. 30 M
By Minutes.

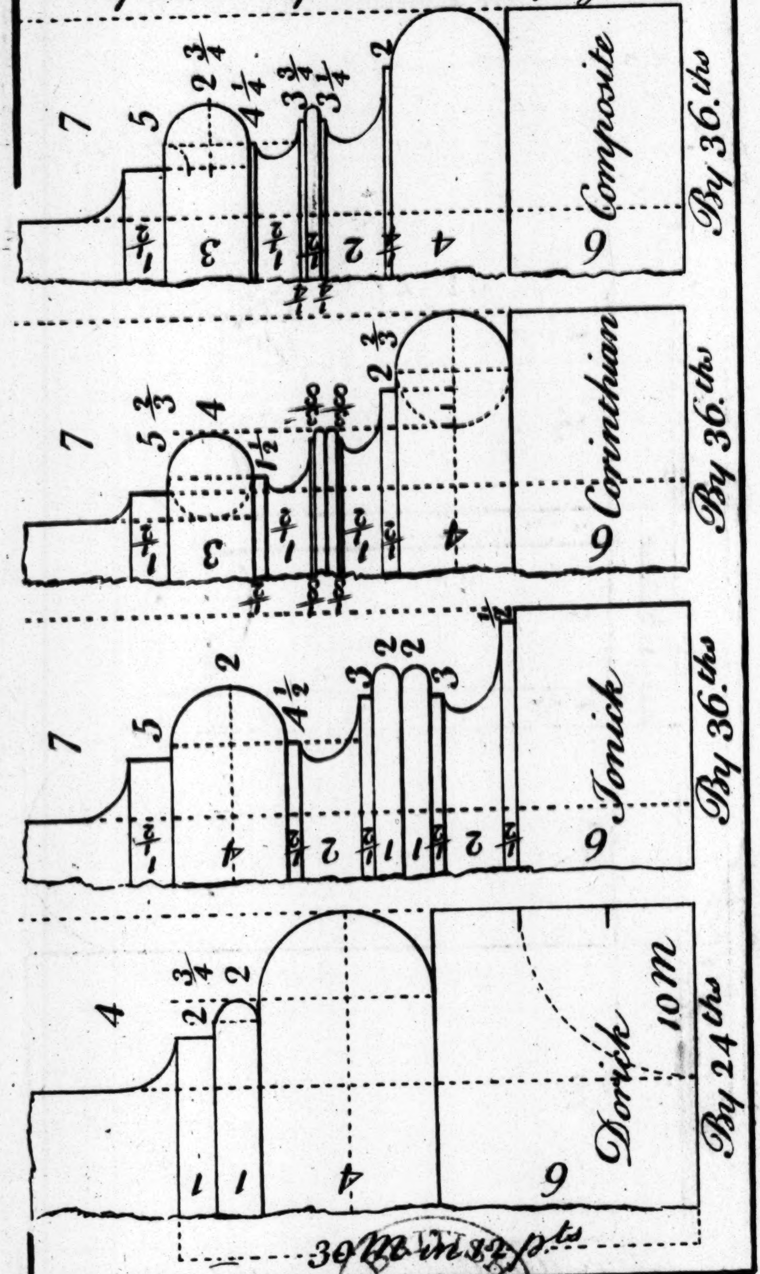
BRITISH MUSEUM 14 APR 26

The Athenian or Attic Base at large



By Minutes and Equal Parts

Bases of Columns taken from yᵉ Antiquities of Rome, By G Barozzio of Vignola



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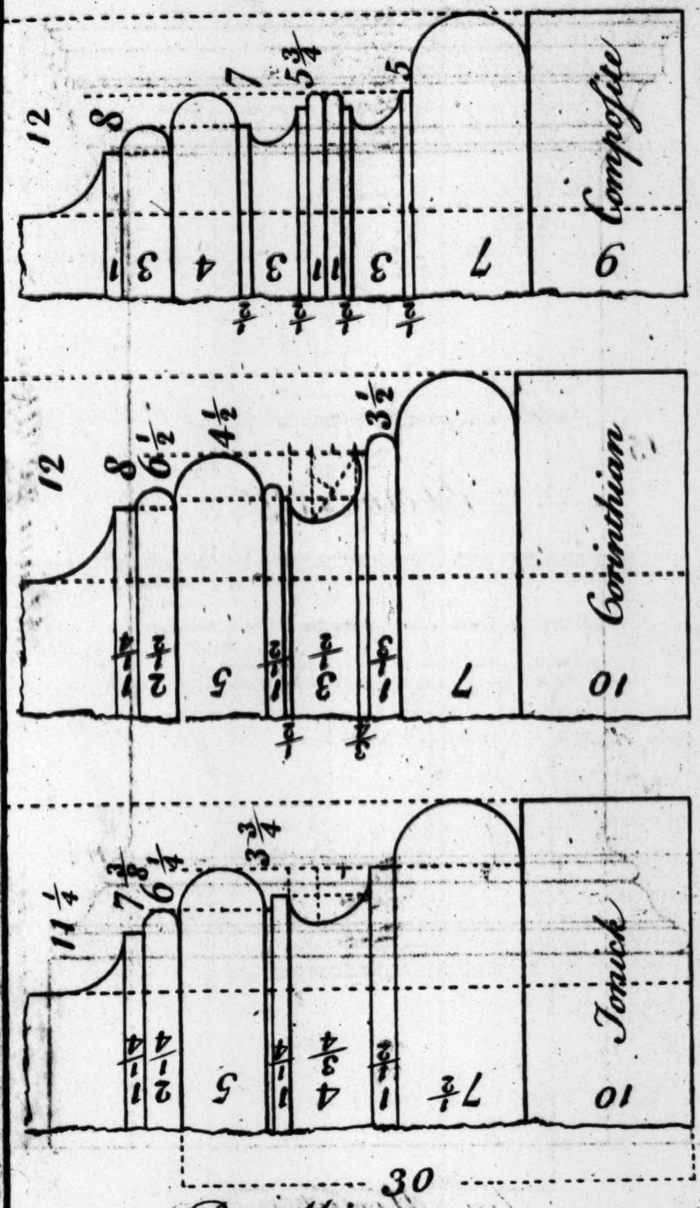
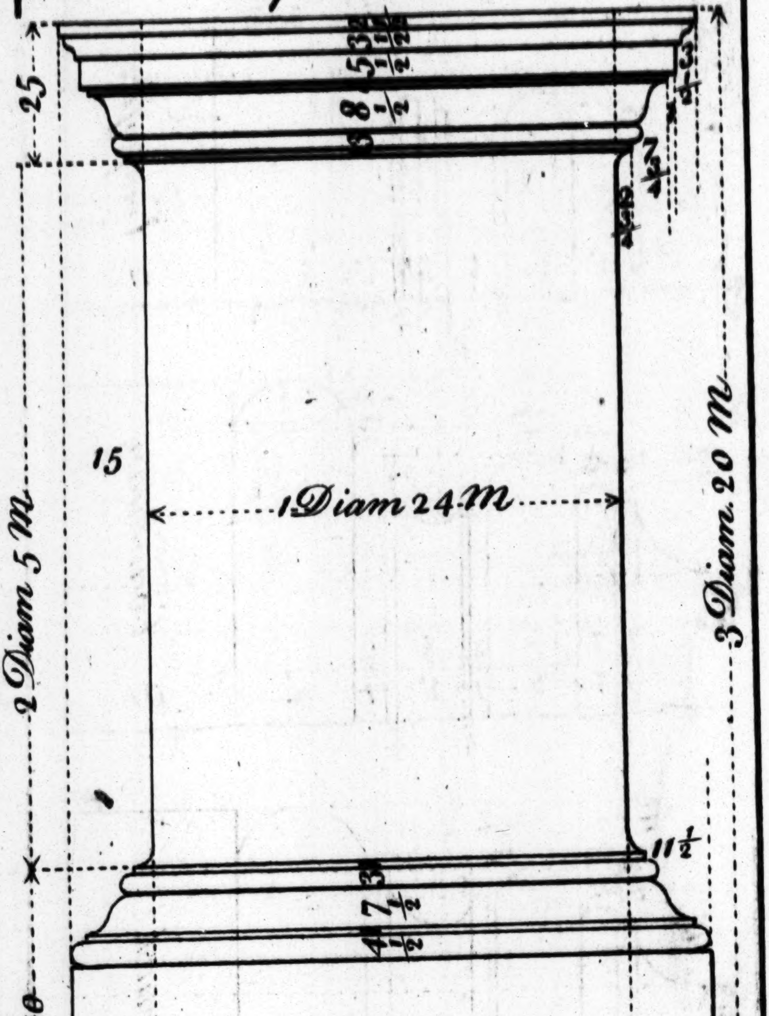
14 APR 26

Baſes of Columns. By A Palladio.



By Minutes.

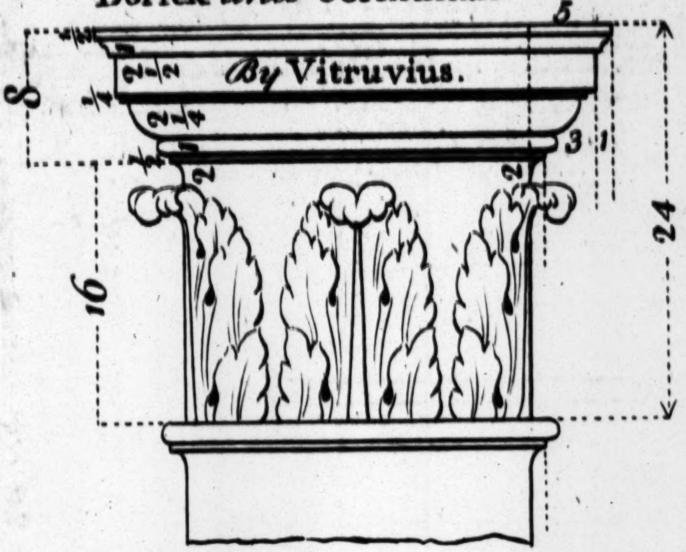
The Compoſite *Pedestal*
By A Palladio.

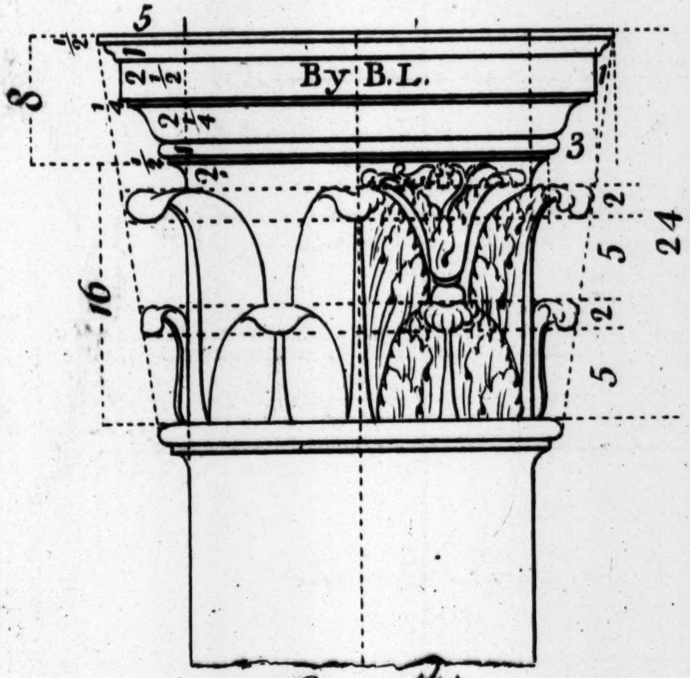


By Minutes

BRITISH
14 APR 26
MUSEUM

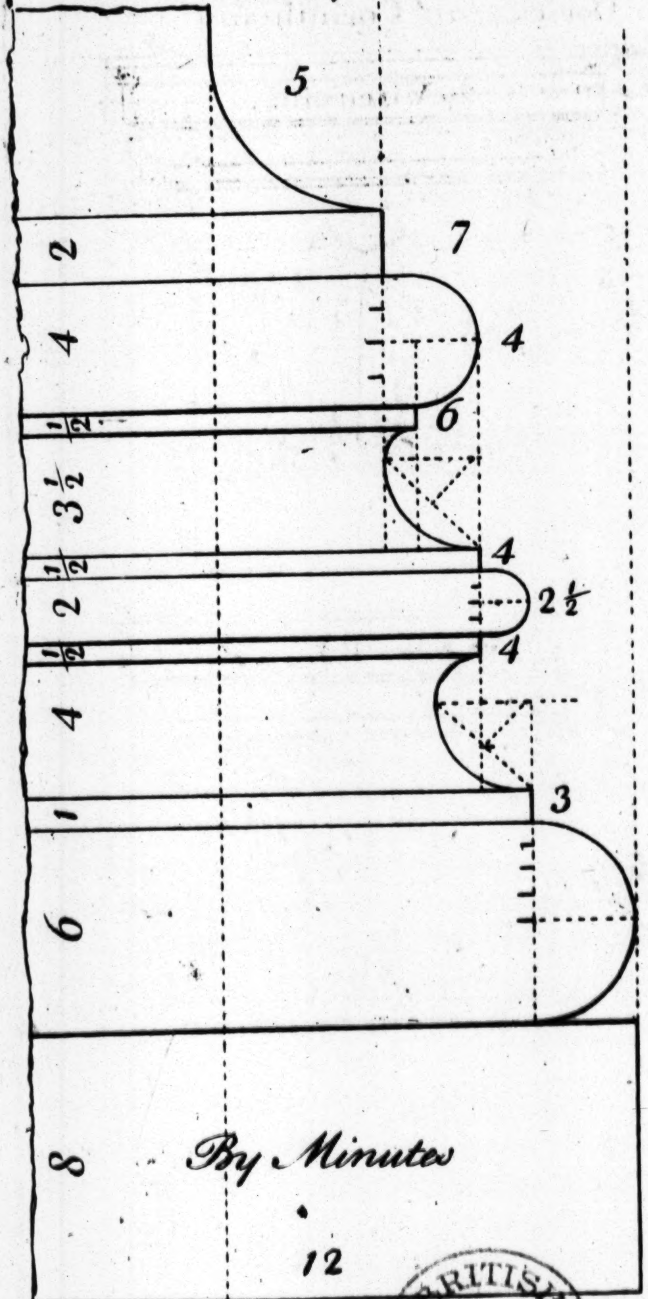
Composite Capitals Composed of the Dorick and Corinthian.





By 24.ths

Composite *Base from the* Ancients.



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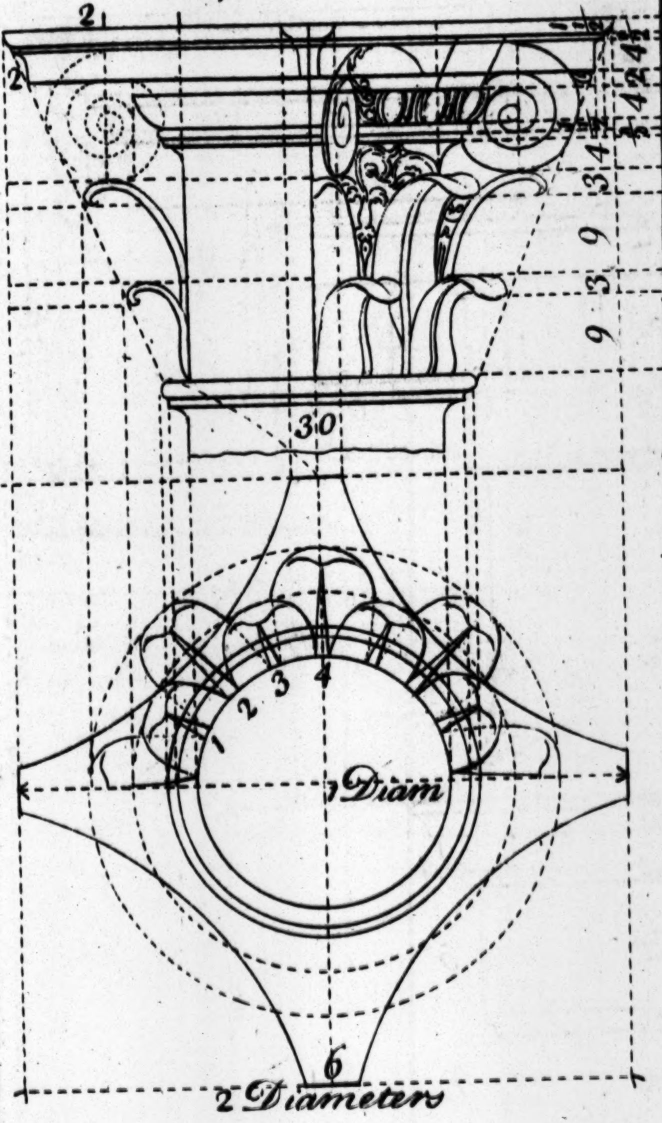
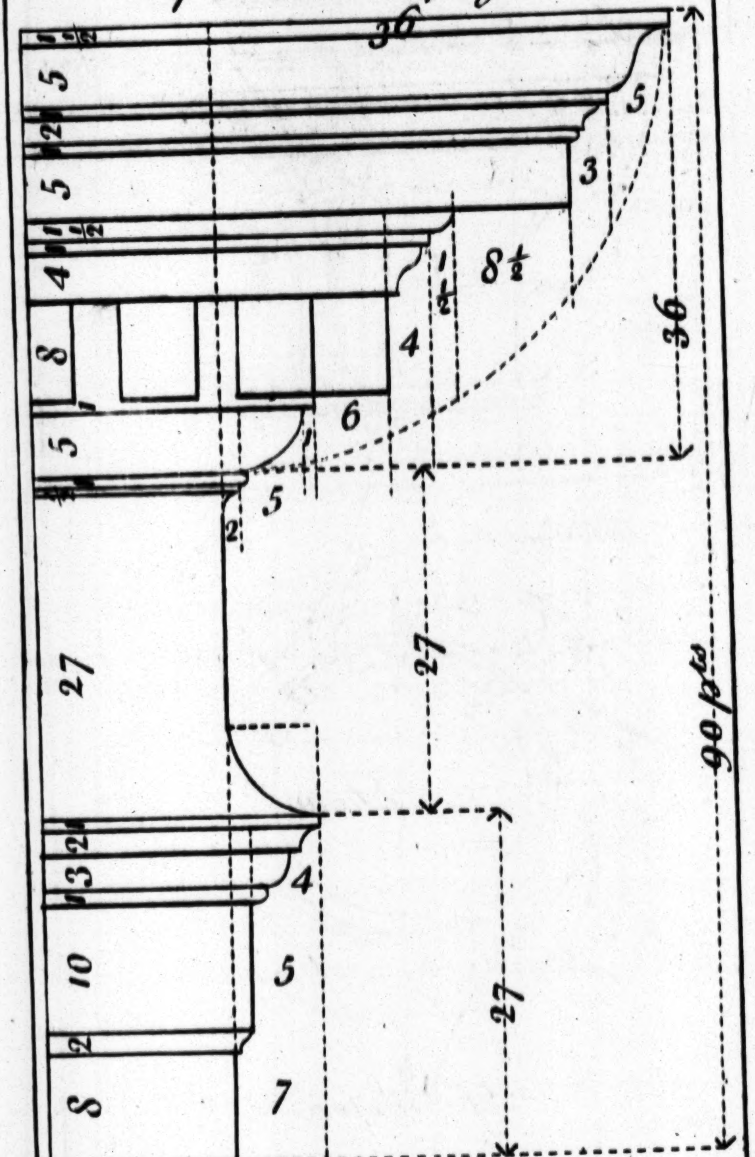
The Composite *Capital*

By G. Barozzio.



The Composite Entablature, By G Barozzio of Vignola.



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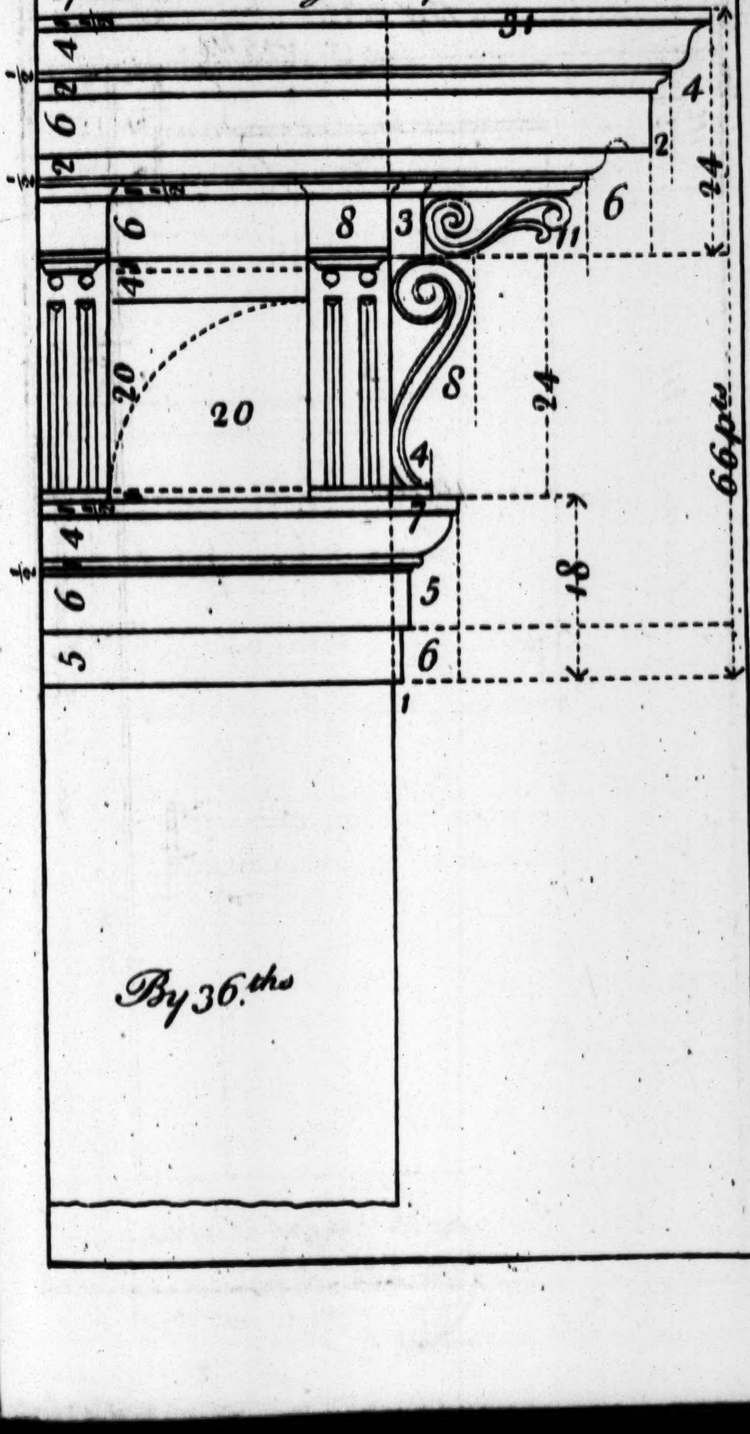
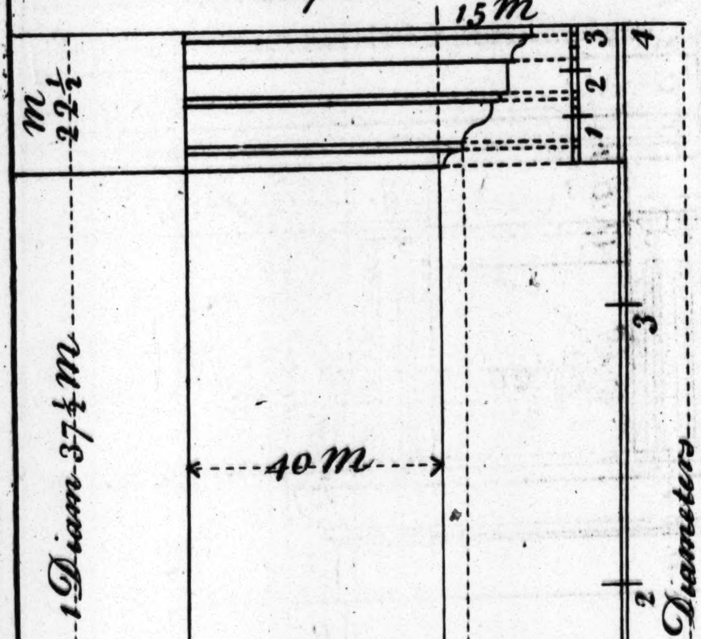
A Second Composite Entablature One 11th of the entire Height. By G. Barozzio.



The Composite Pedestal

By BL.



By Minutes & equal Parts.

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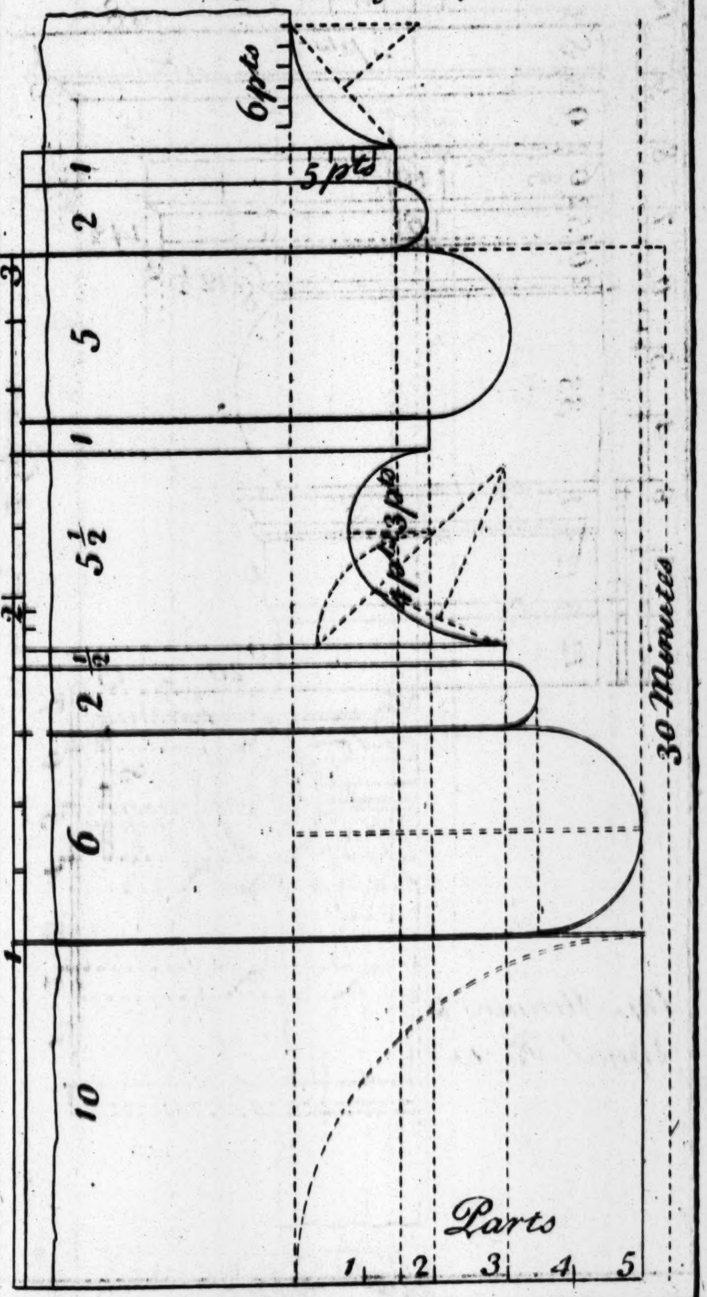
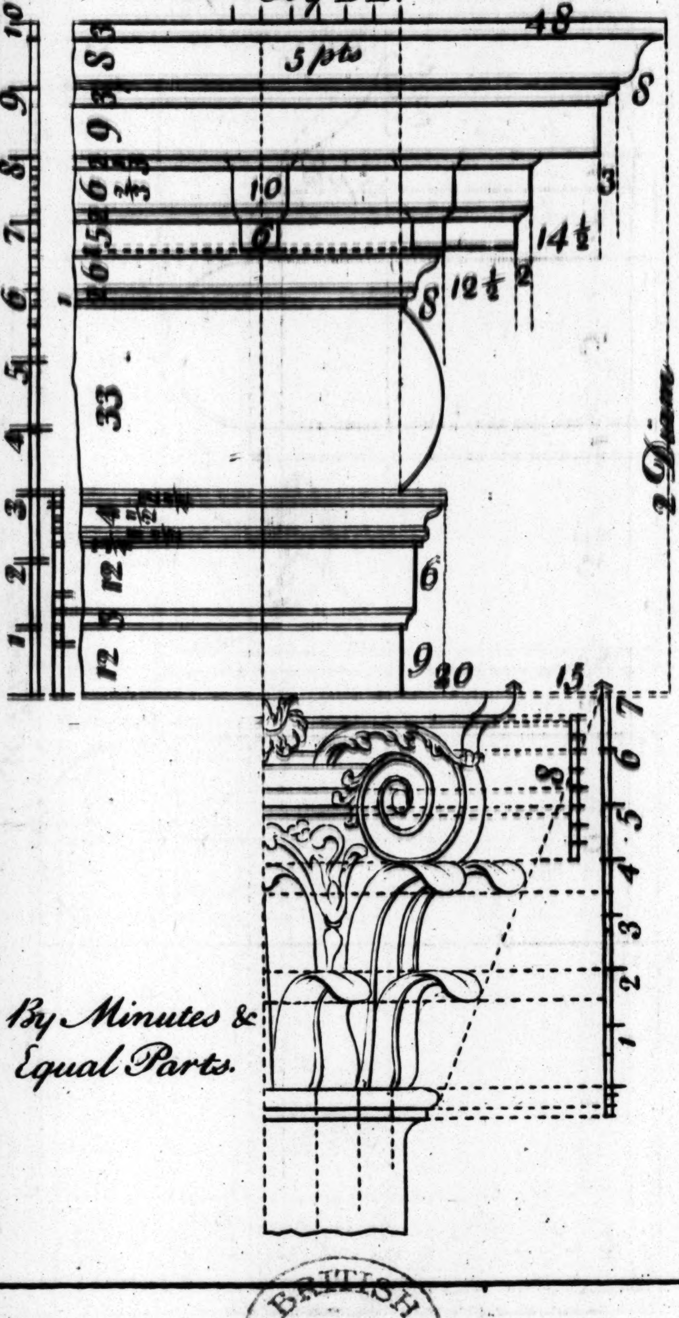
The Composite Base by BL.



The Compoſite *Capital & Entablature,*

By BL.



By Minutes & Equal Parts.

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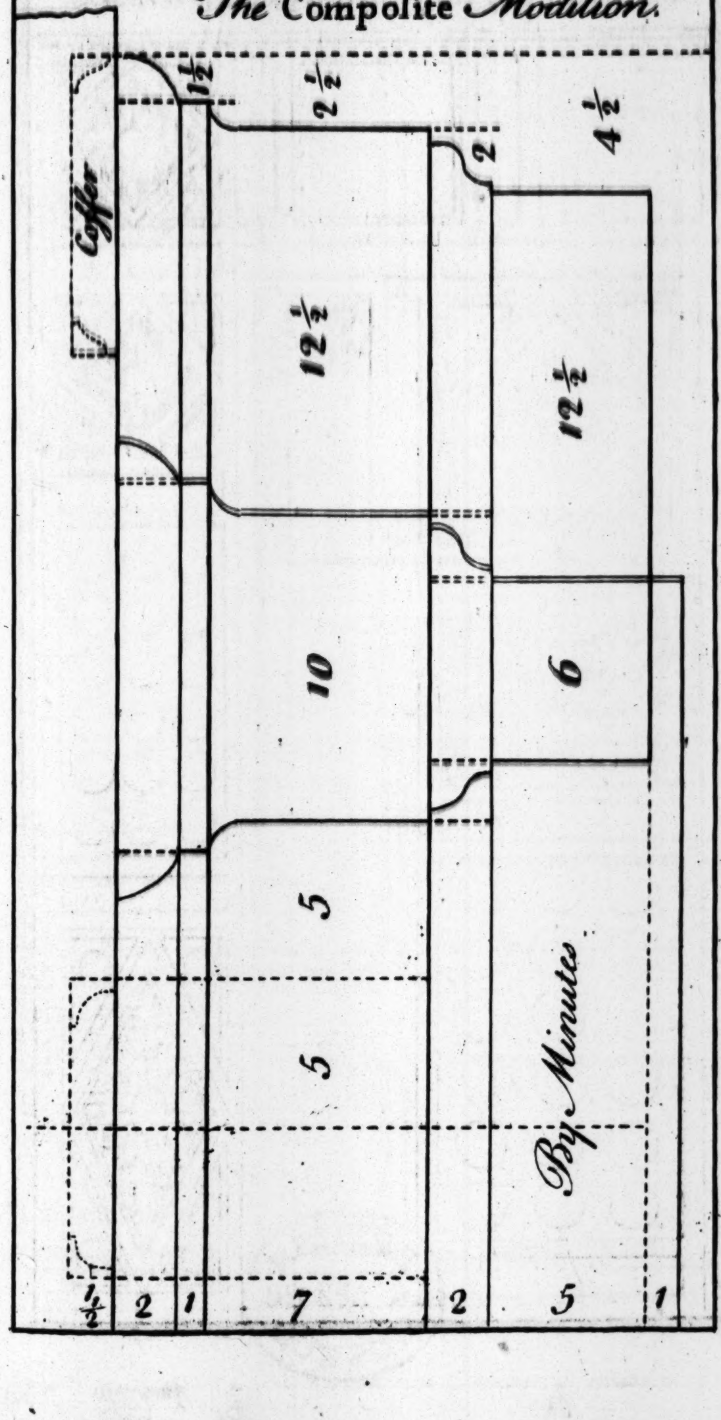
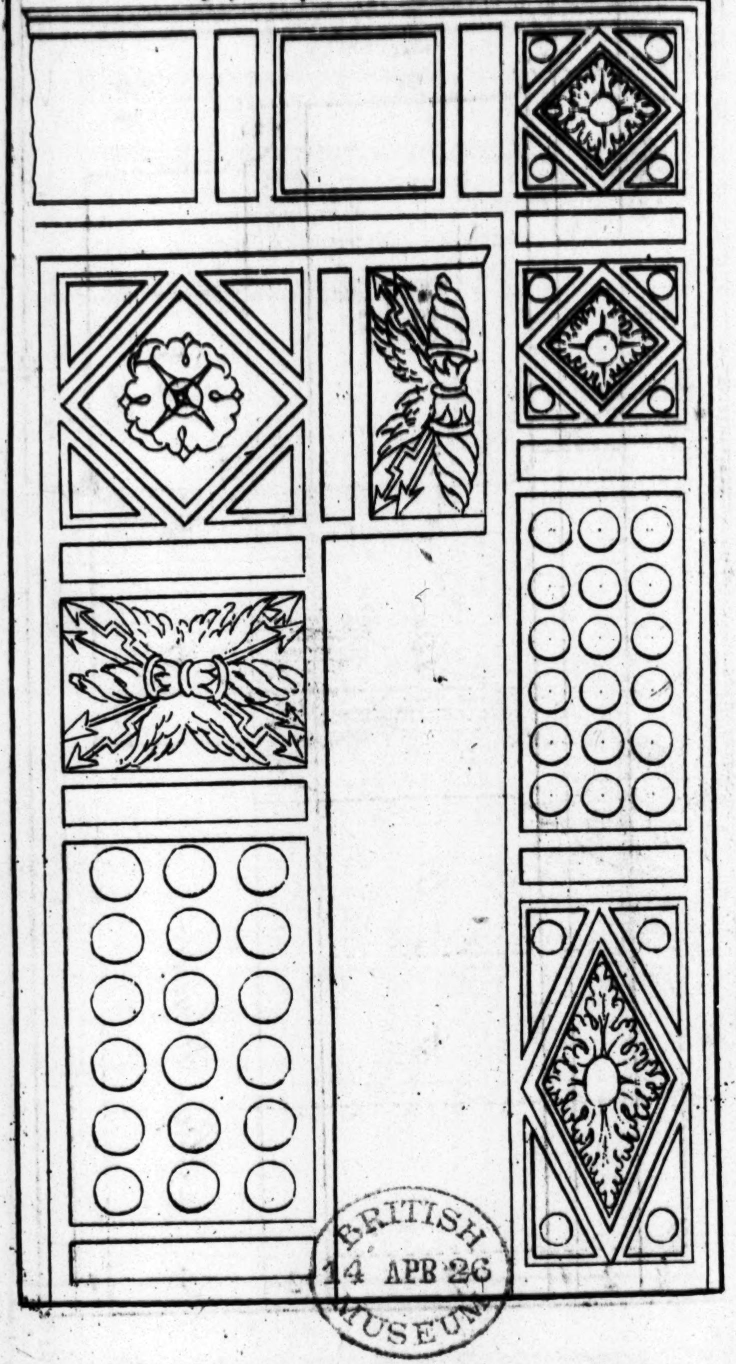
The Compoſite *Modilion.*



Dorick *Soffits from the Ancients.*



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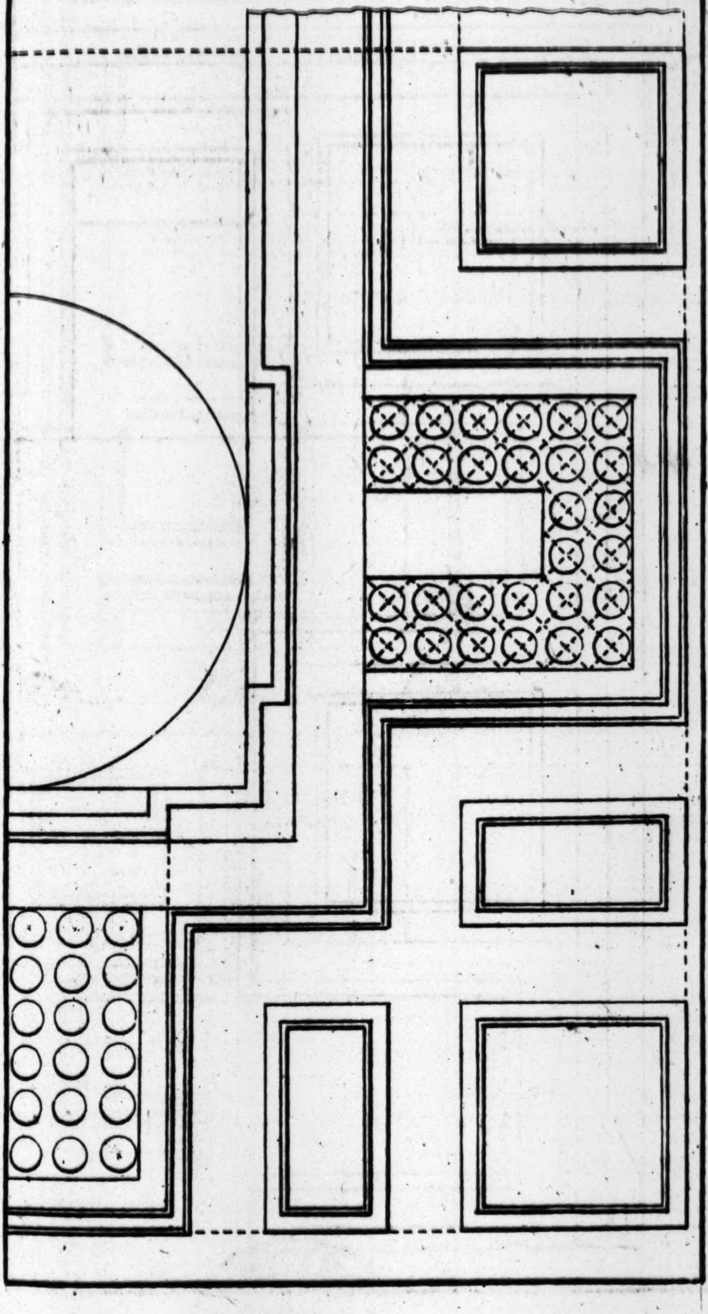
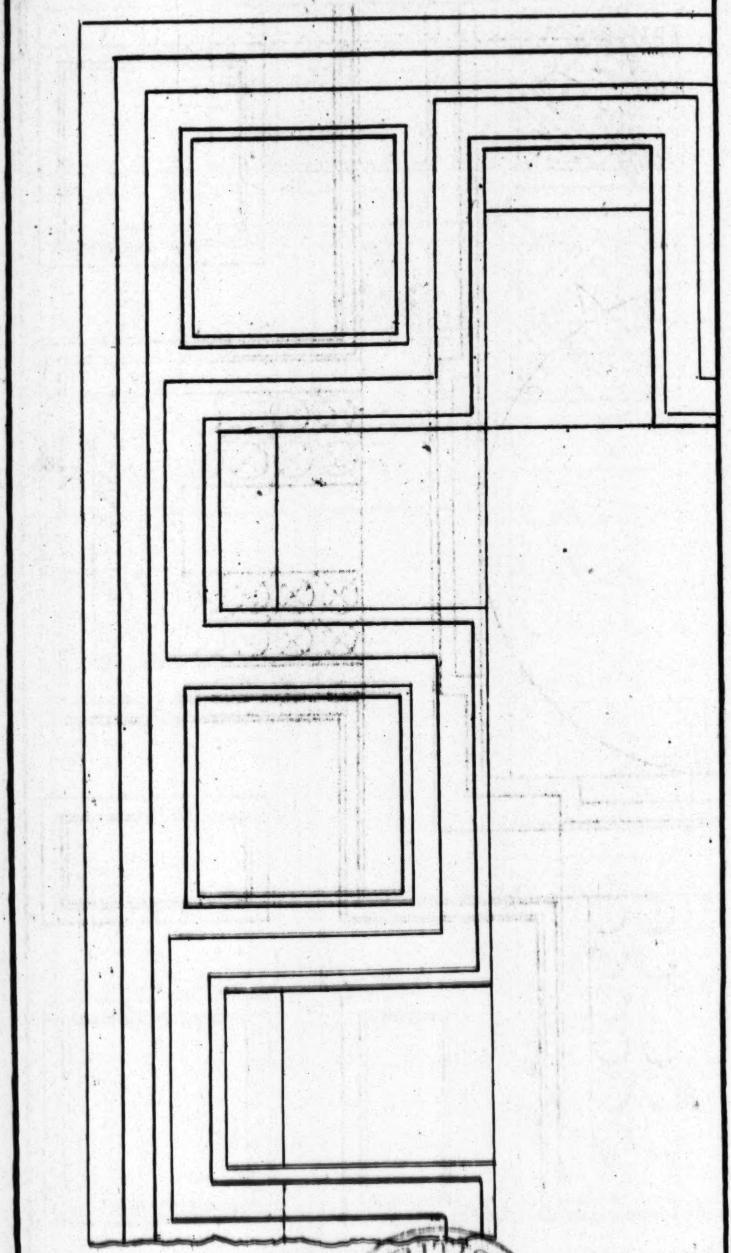
Dorick Soffit.



Ionick Soffits.



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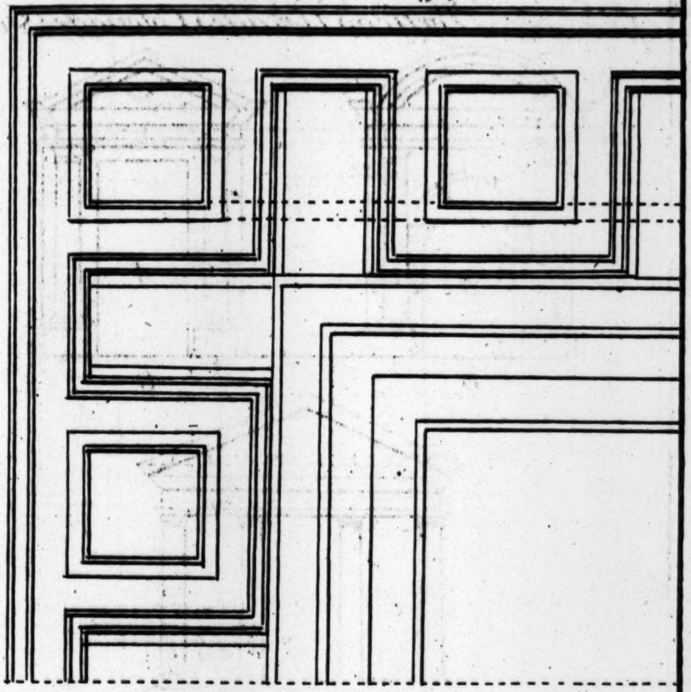
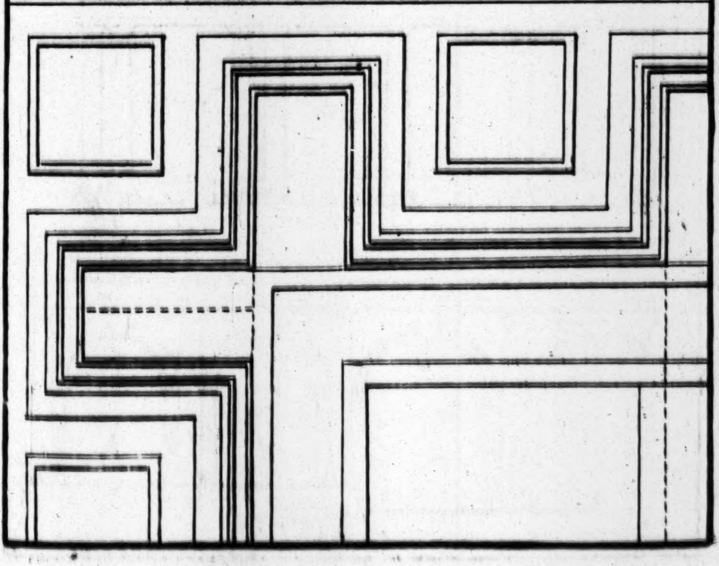
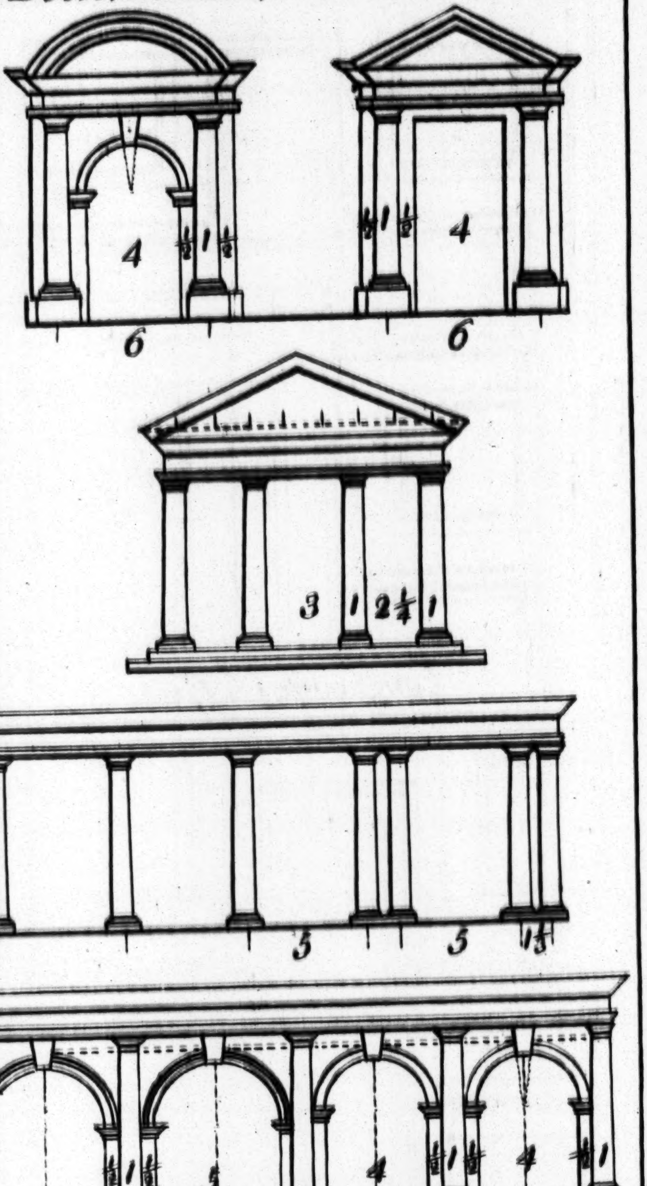
Corinthian Soffits.



Composite Soffits.



Sketches of Tuſcan *Intercolumnations for Doors, Portico's, Arcades, Colonades, &c*



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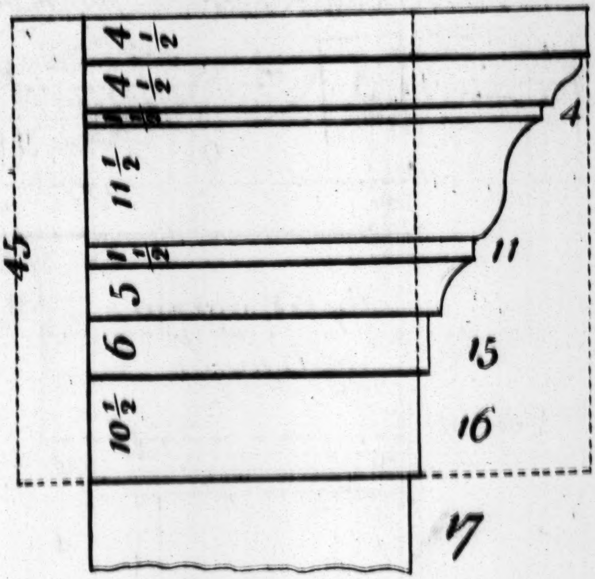
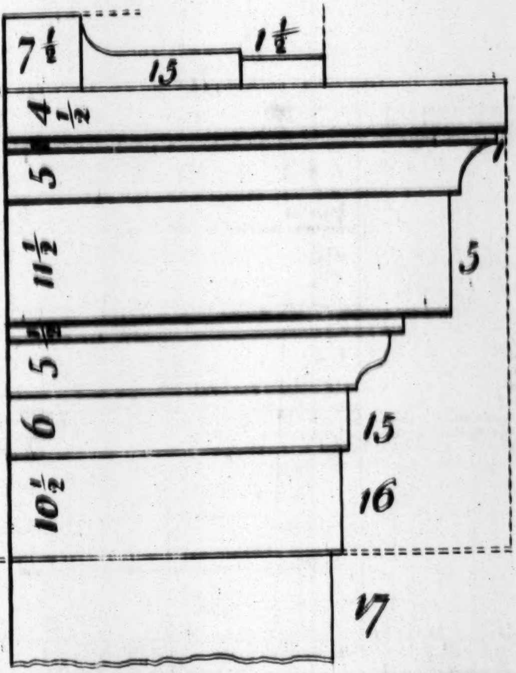
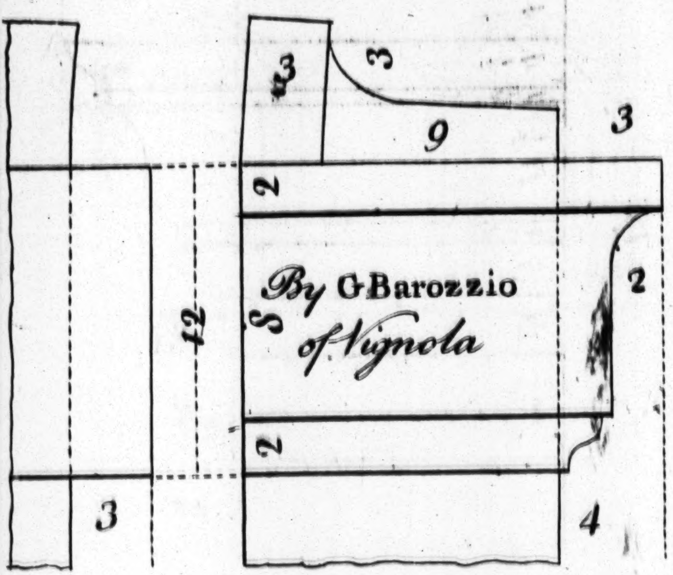
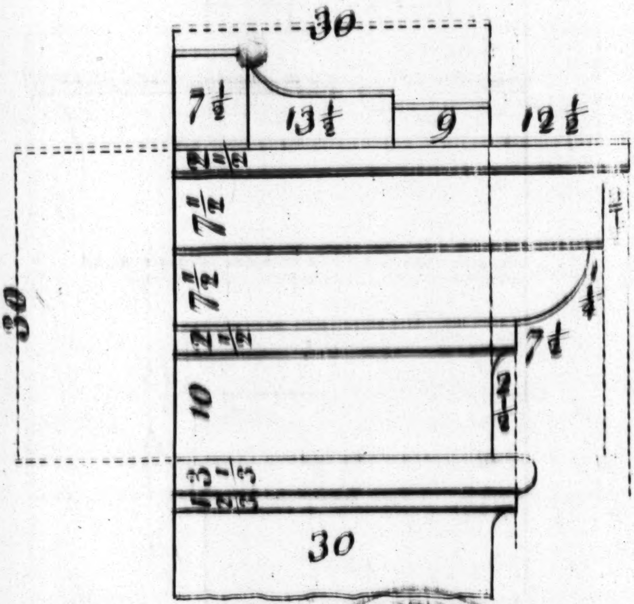
Tuſcan *Impoſts* by A Palladio.





Tuscan *Imposts.*


By G Barozzio *of Vignola*



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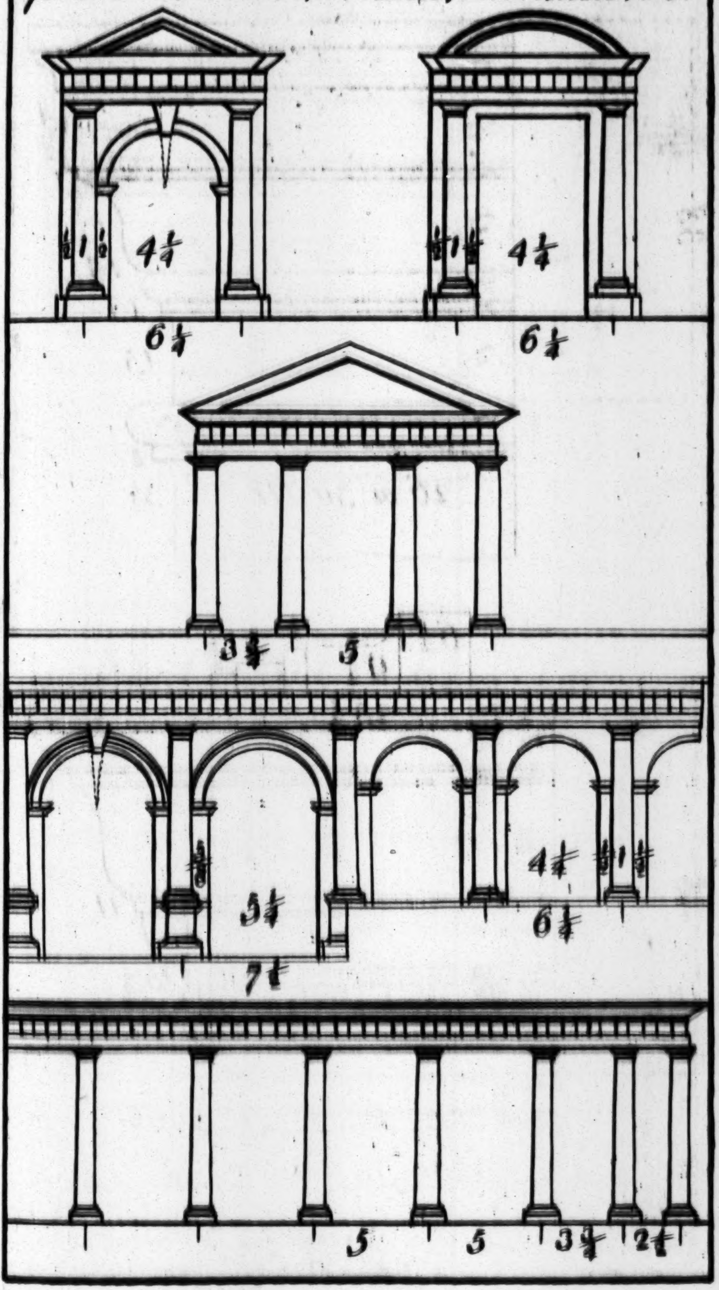
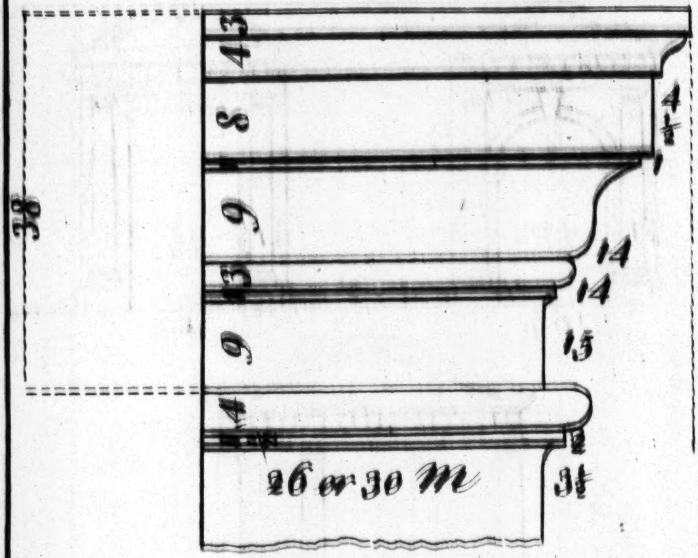
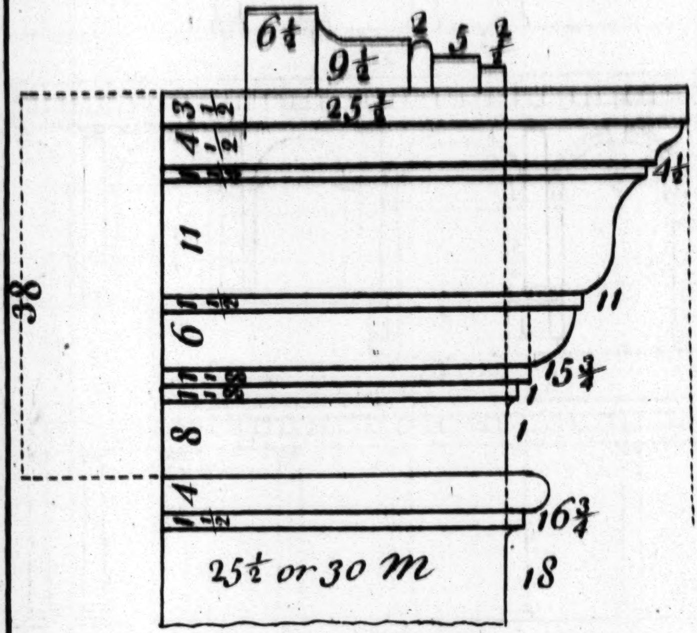
Sketches of Dorick Intercolumnations, for Doors, Porticos, Arcades, Colonades, &c.



Dorick *Imposts by* A. Palladio.





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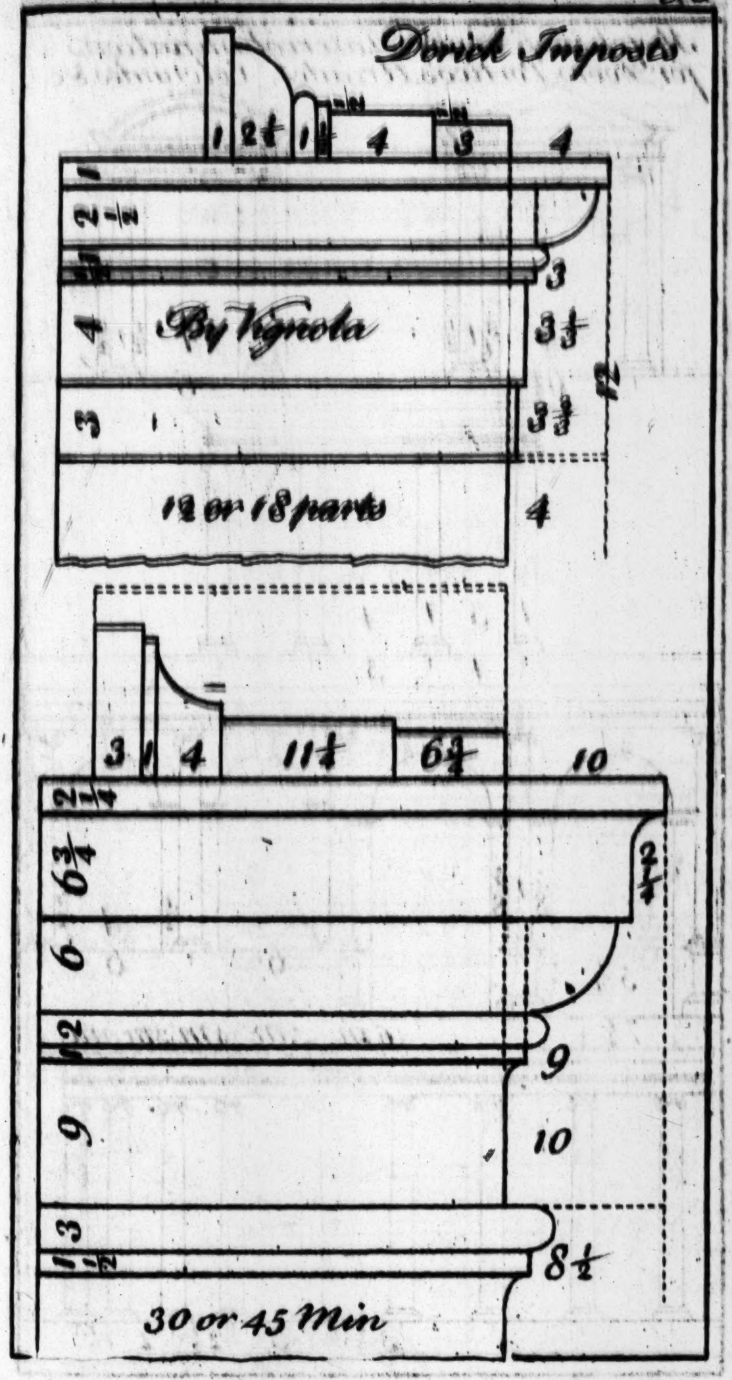
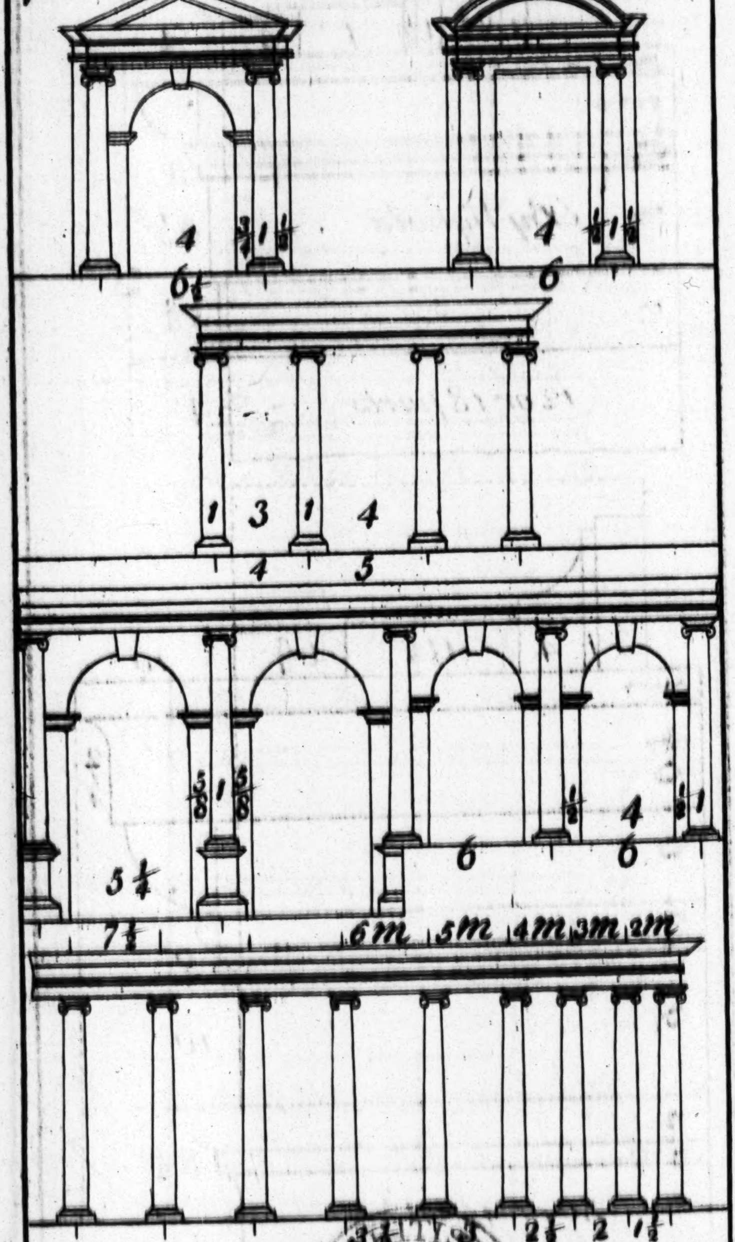
Dorick Imposts



Sketches of Ionick Intercolumnations for Doors, Portico's, Arcades, Colonades &c.



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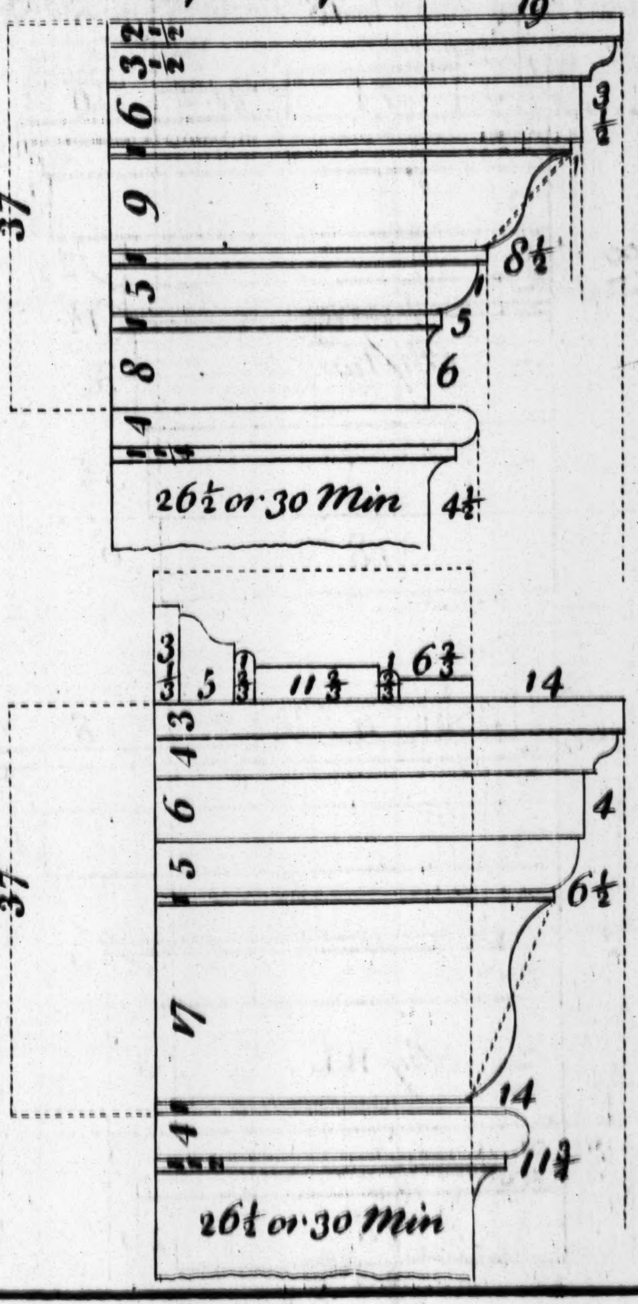
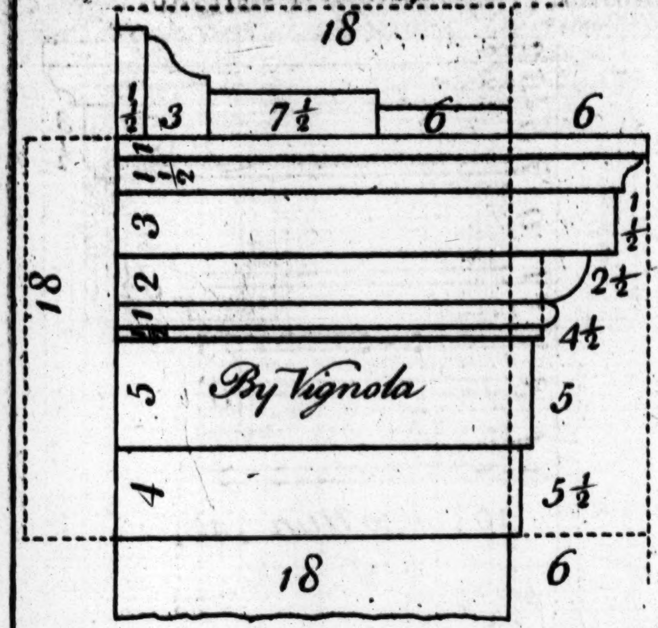
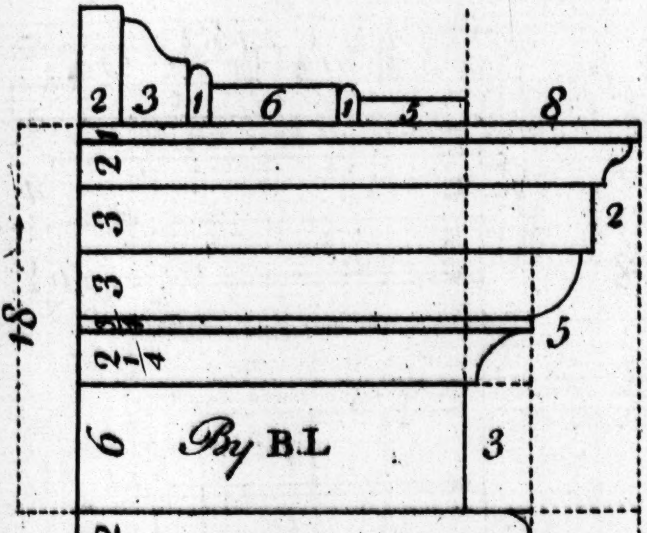
Ionick *Imposts by* A Palladio.



Ionick Imposts.



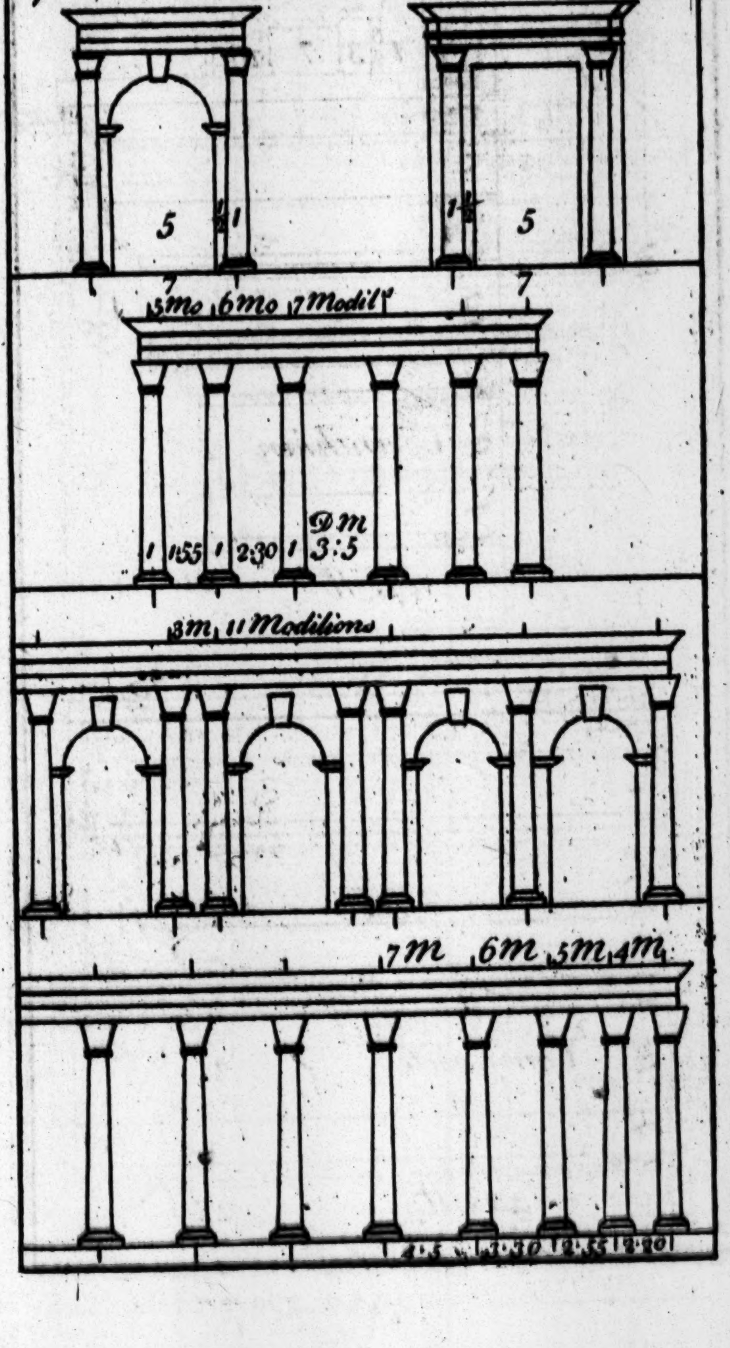
By Vignola



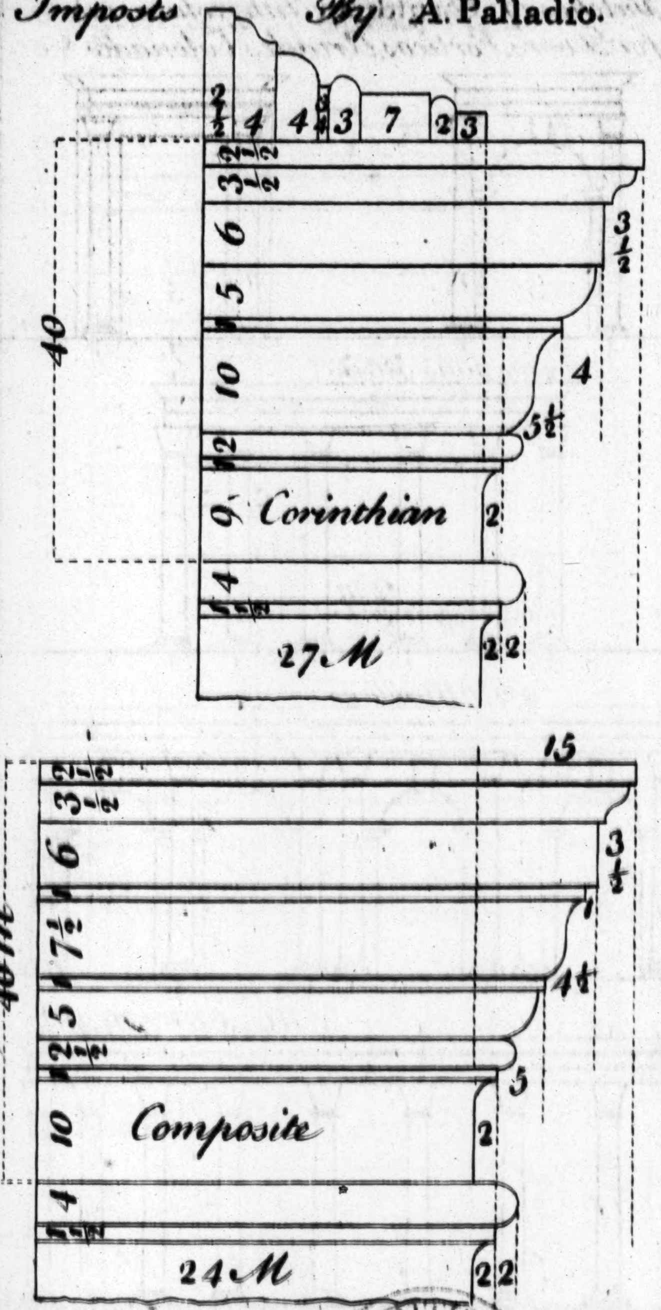
By B.L

BRITISH 14 APR 26 MUSEUM

Sketches of Corinthian Intercolumnation for Doors, Porticos, Arcades, Colonades &c.



Imposts By A. Palladio.



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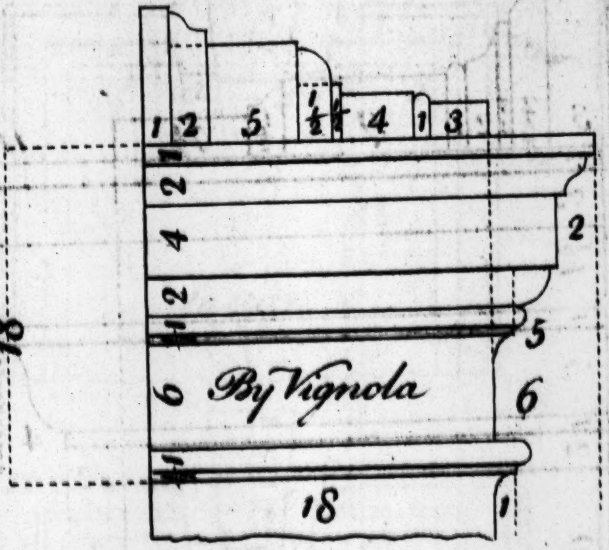
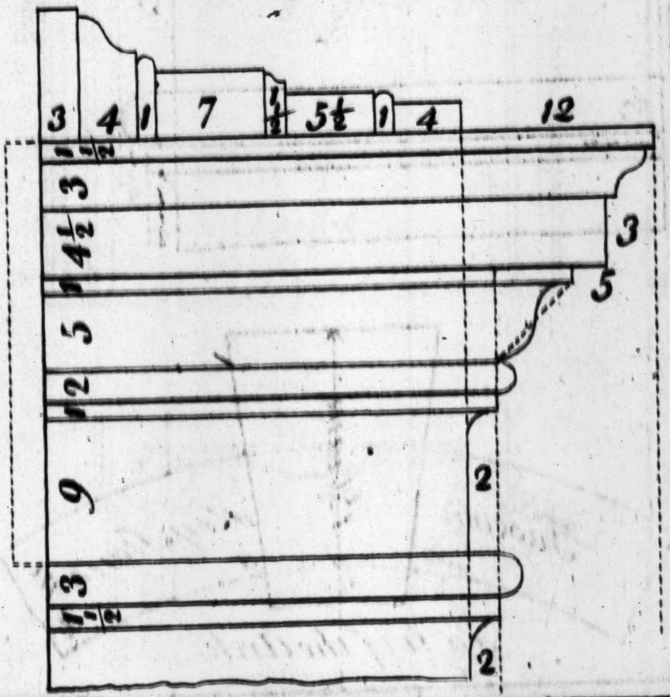
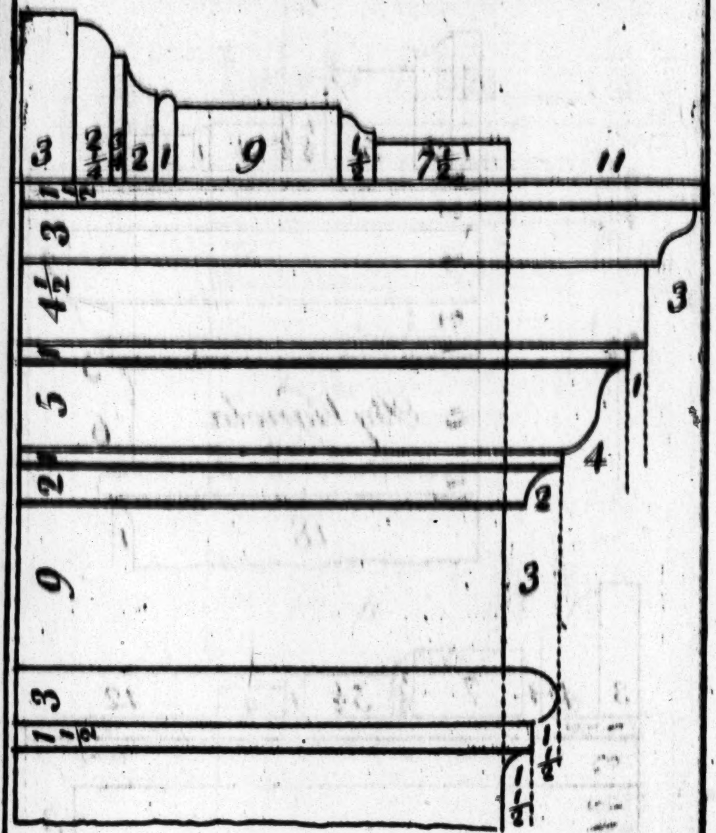
Corinthian Imposts.

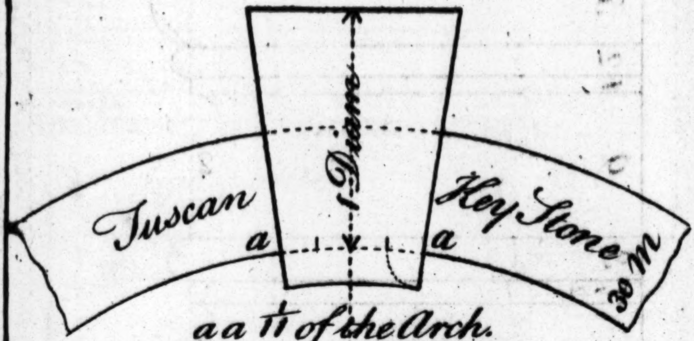


By Vignola



Composite Imposts by BL.





aa 1/11 of the Arch.

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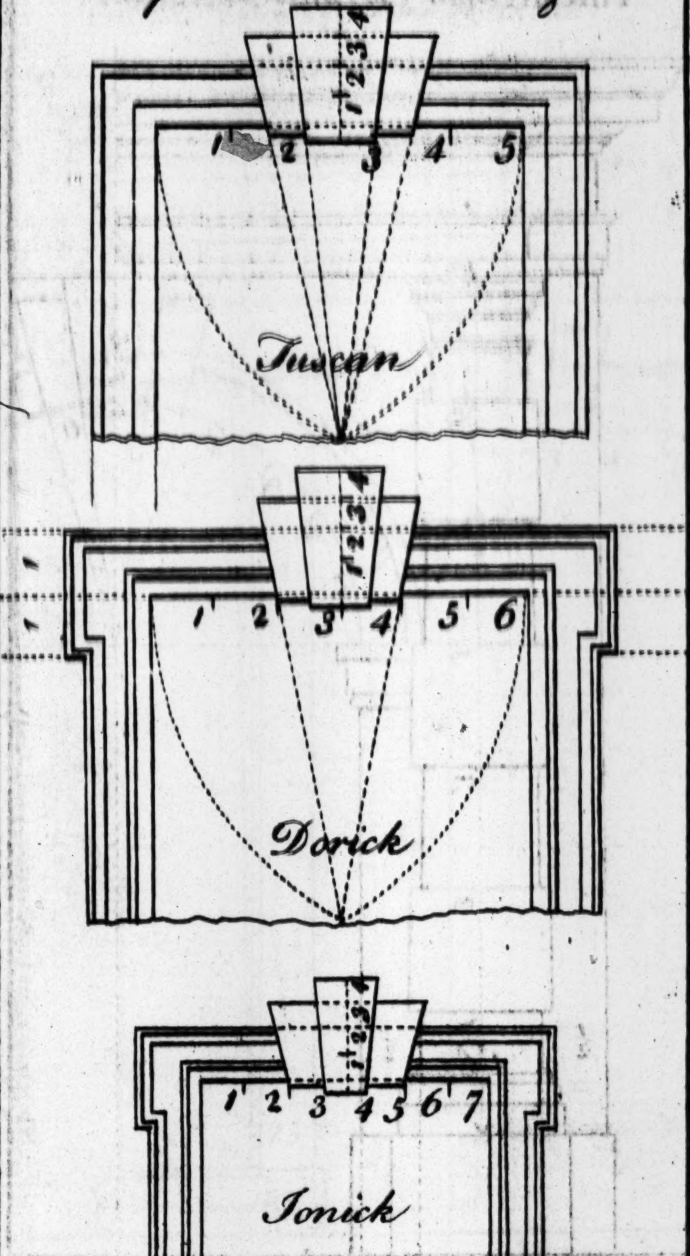
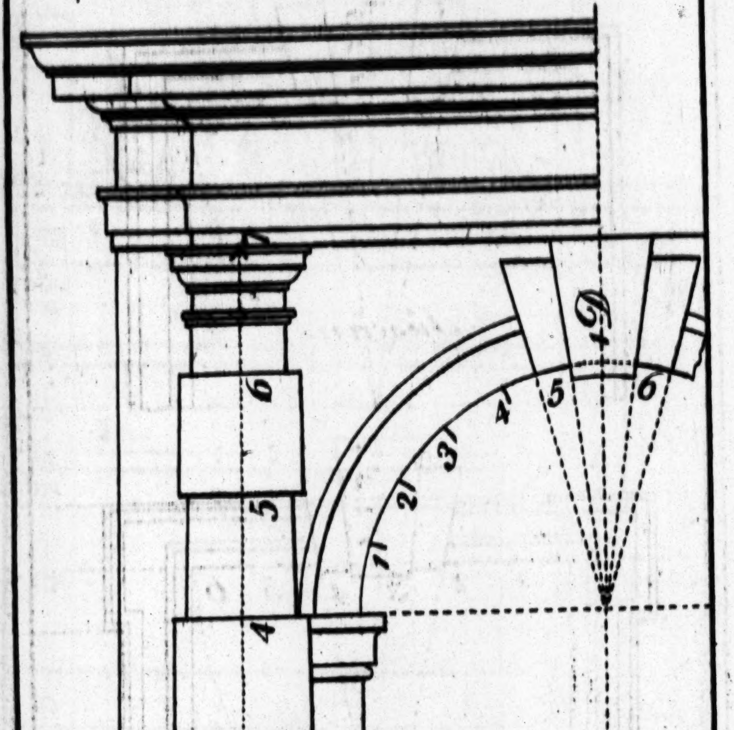
Key Stones to Windows &c.



Tuſcan Door Circular Headed.



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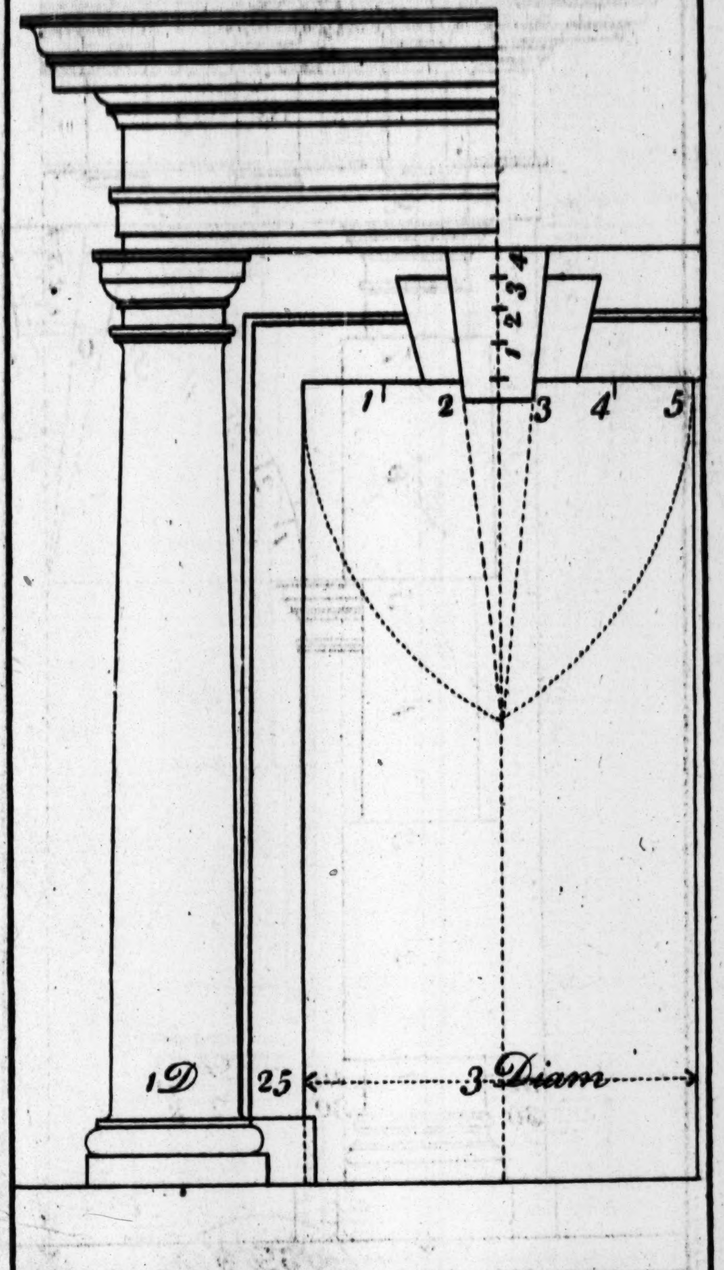
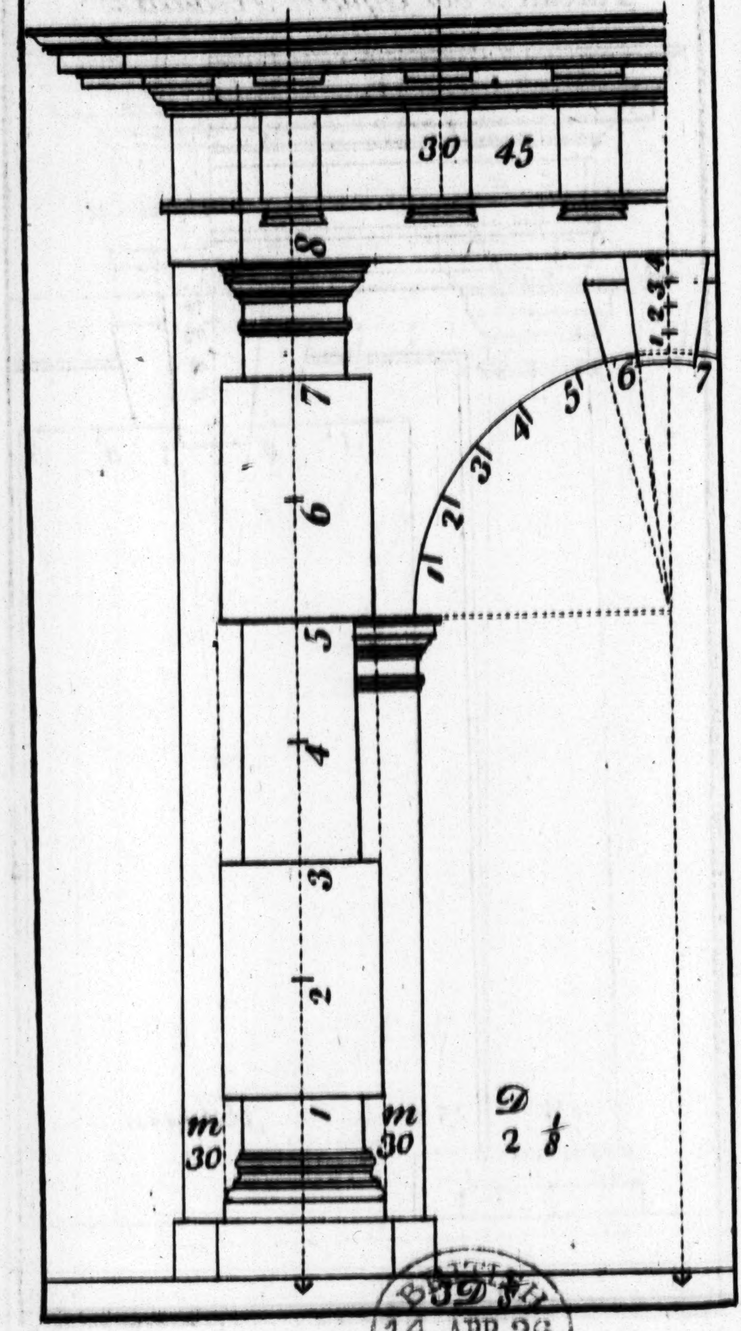
Tuſcan Door Square Headed.



Dorick Door Circular Headed.



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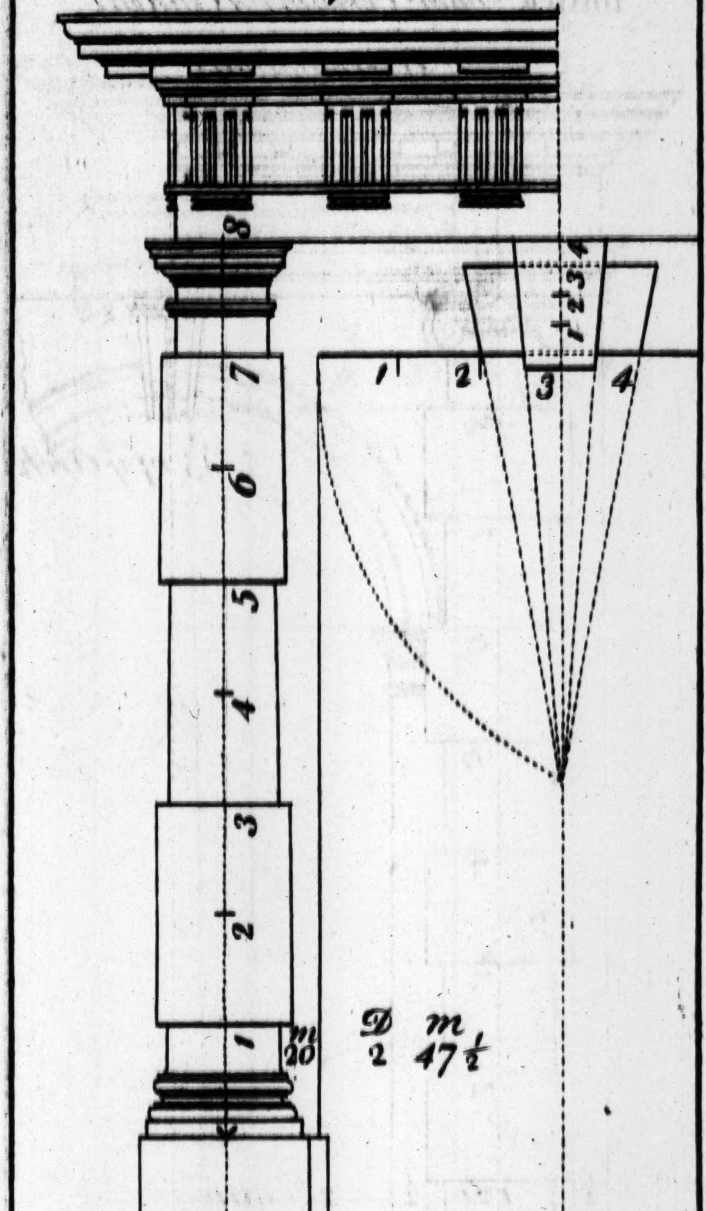
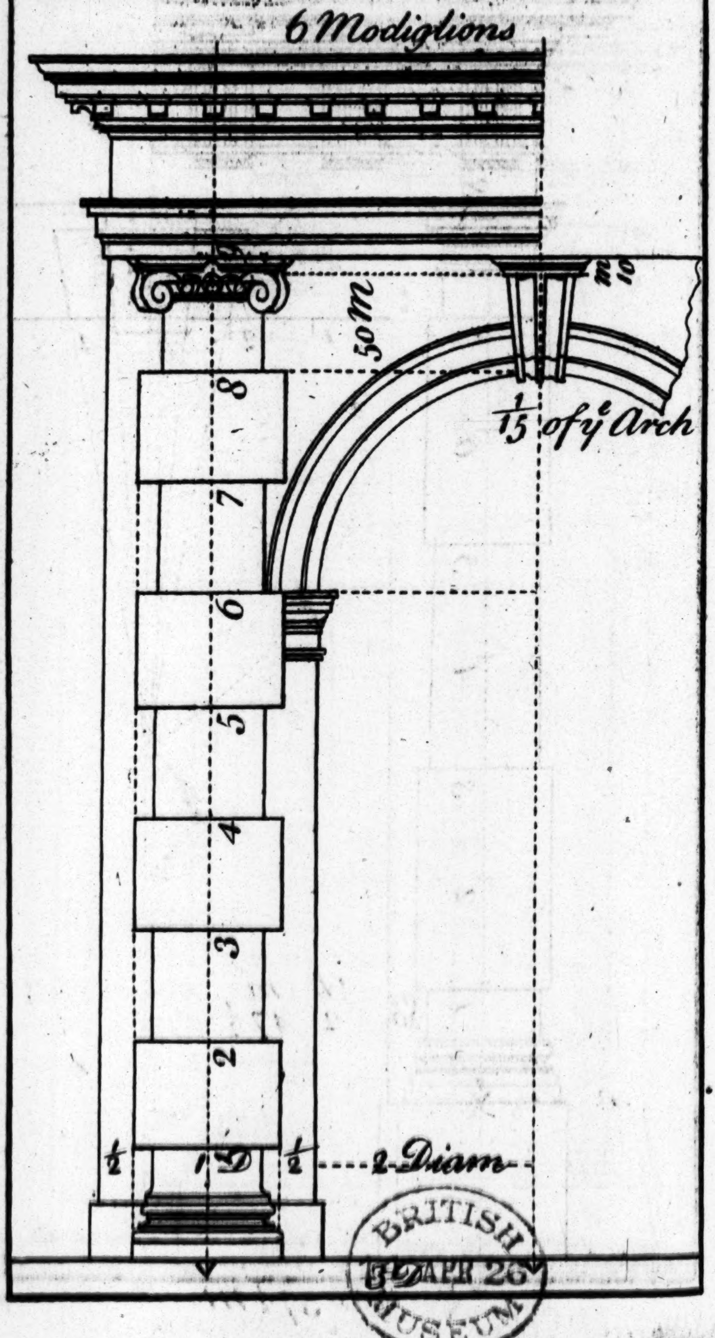
Dorick Door Square Headed.



Ionick Door Circular Headed.



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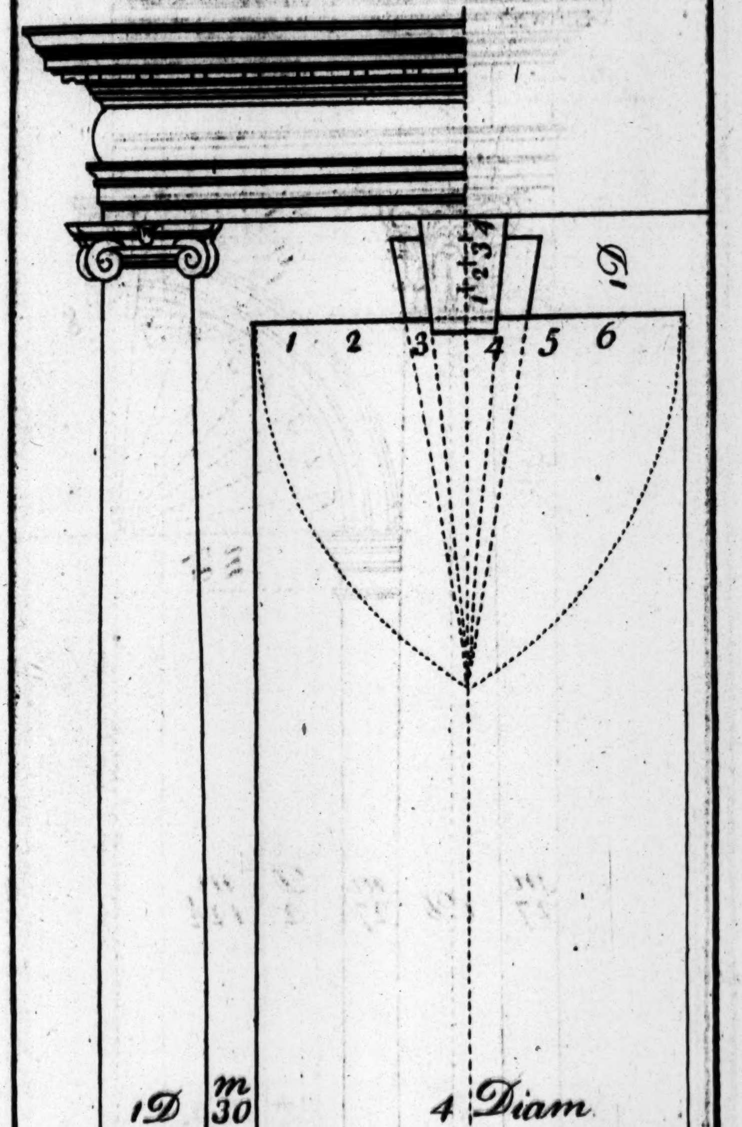
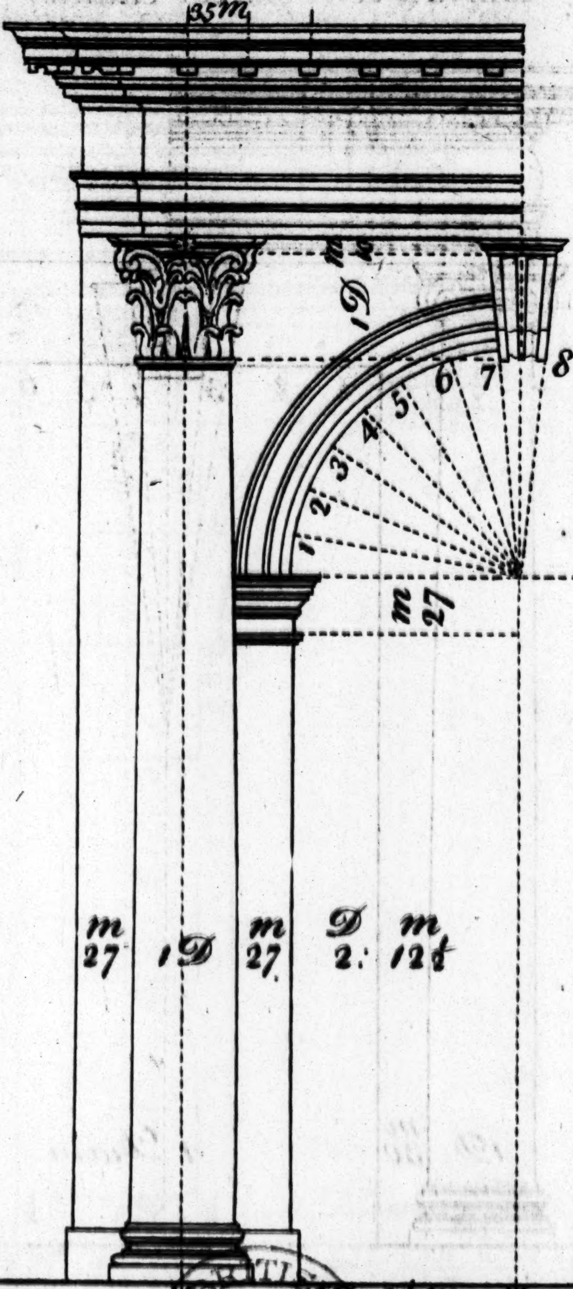
Ionick Door Square Headed.



Corinthian *Door Circular Headed.*



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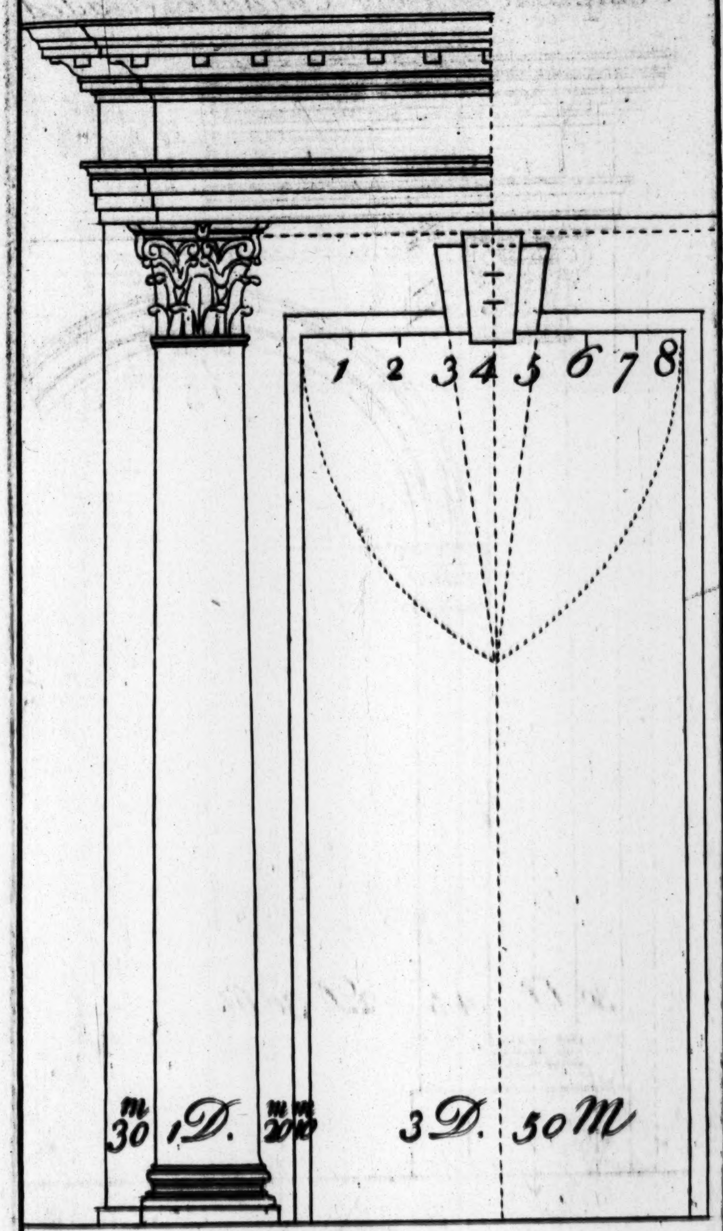
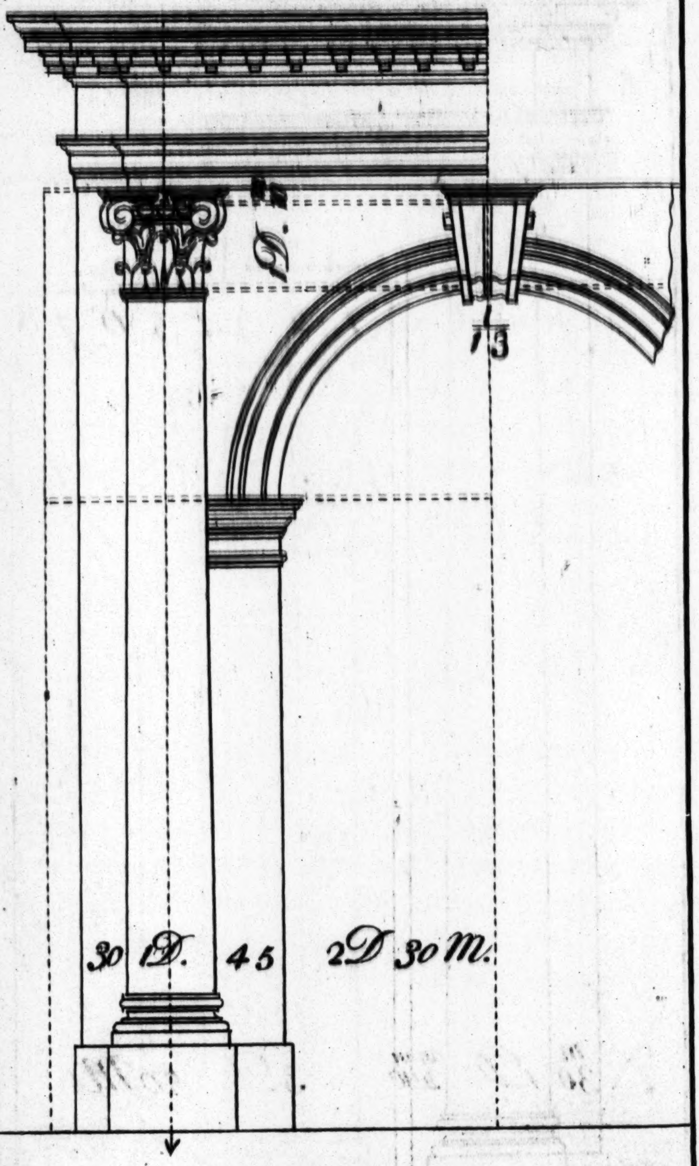
Corinthian *Door: Square Headed*



Composite Door Circular Headed



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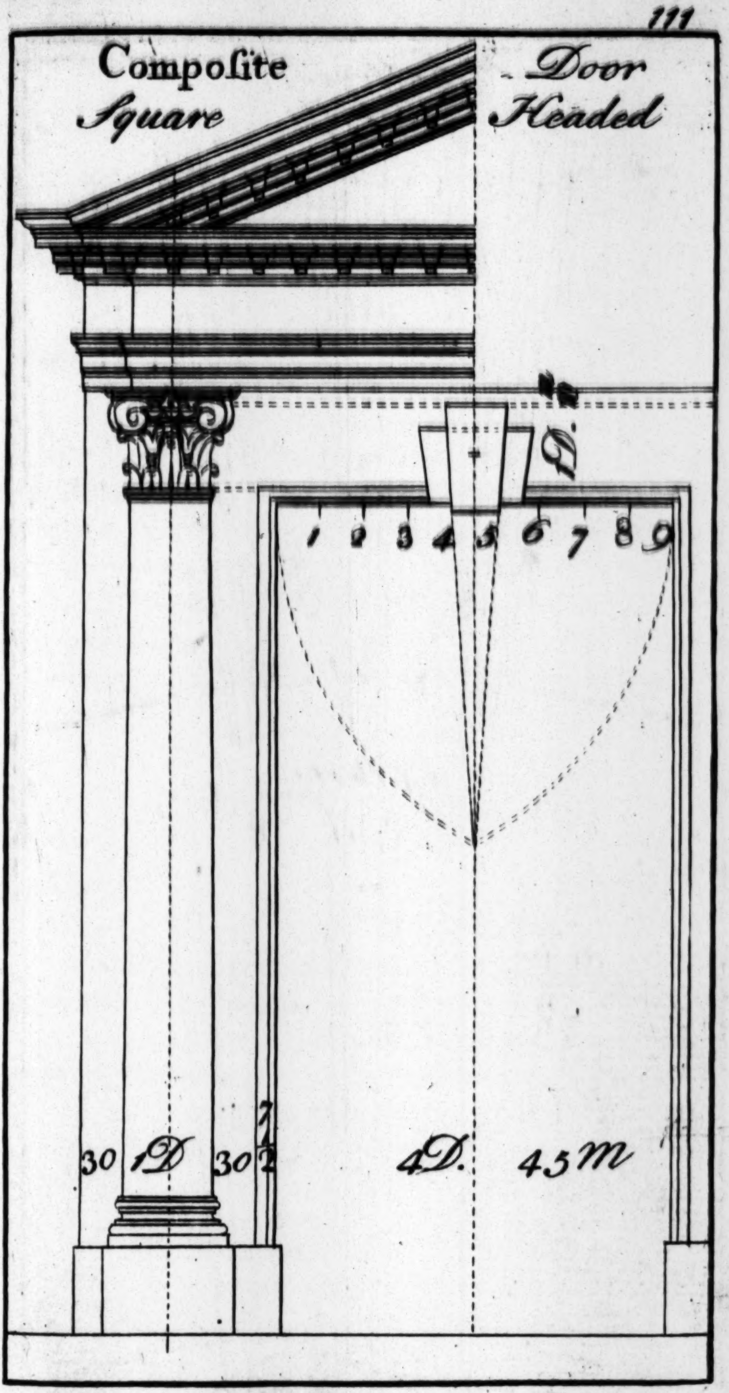
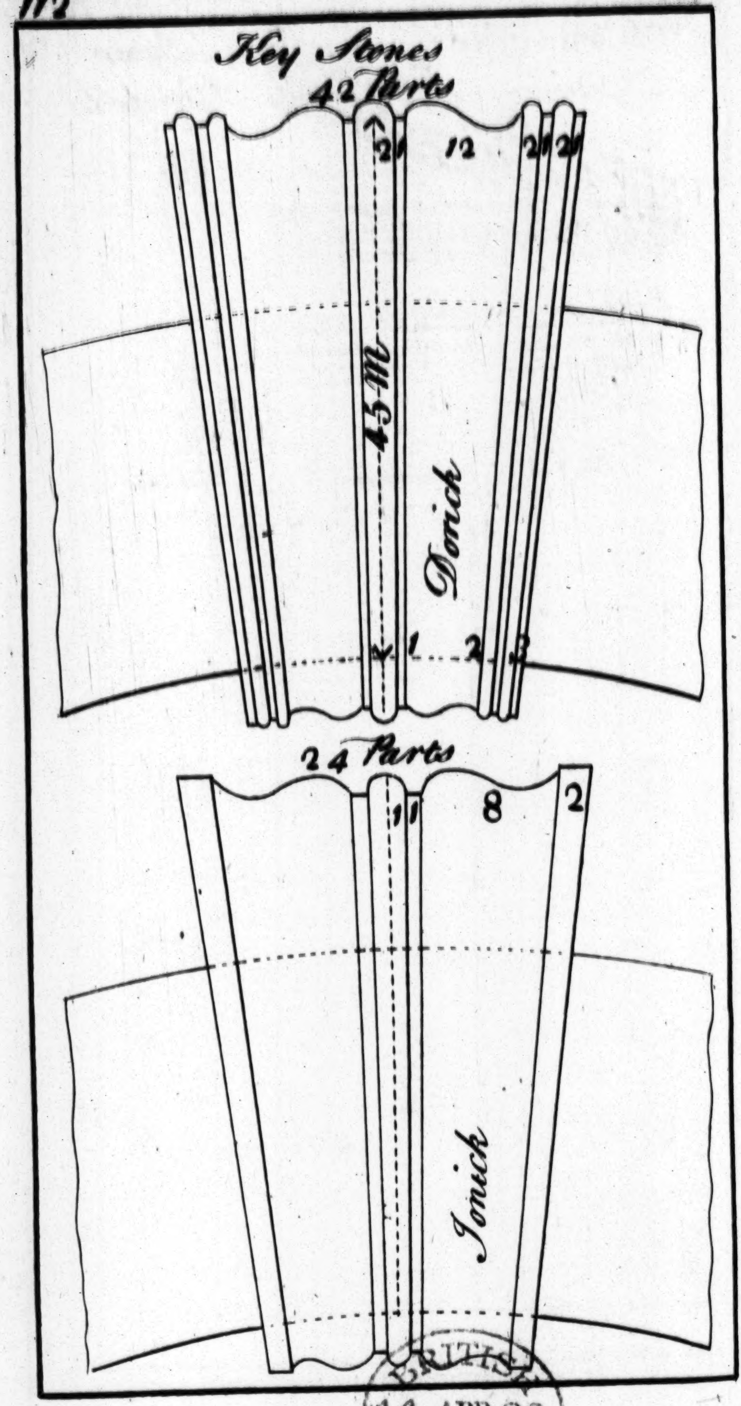


Composite Door
Square Headed



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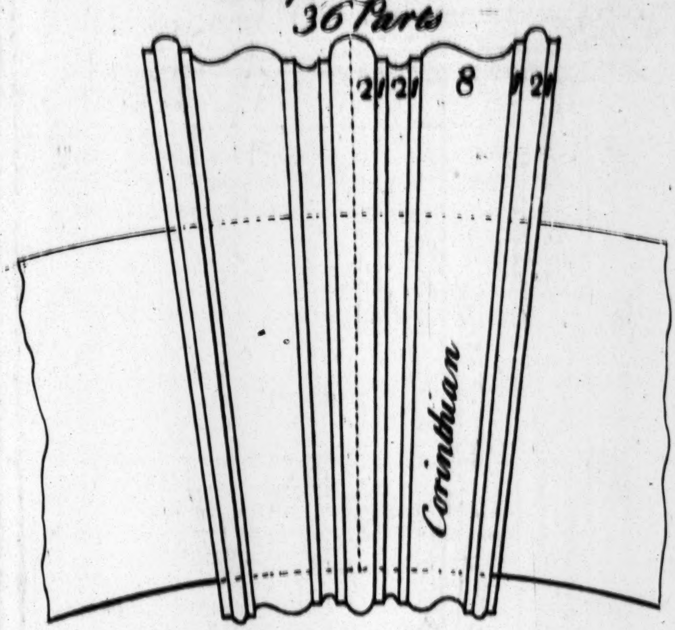
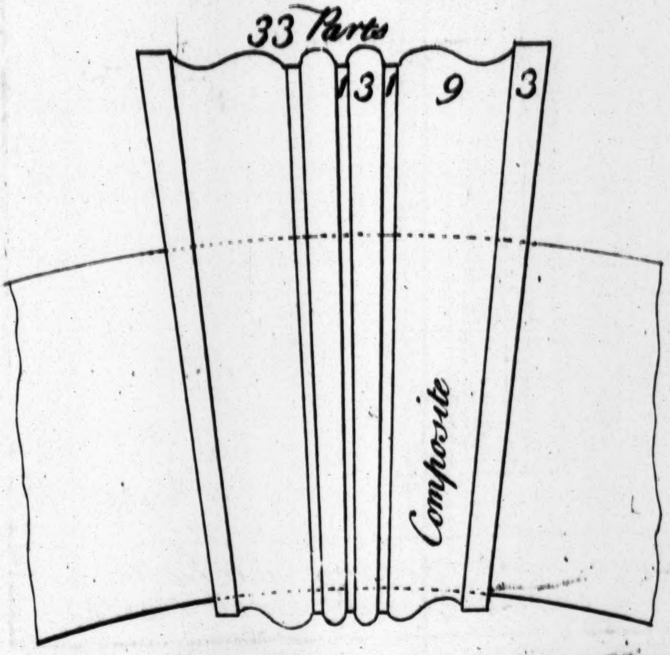
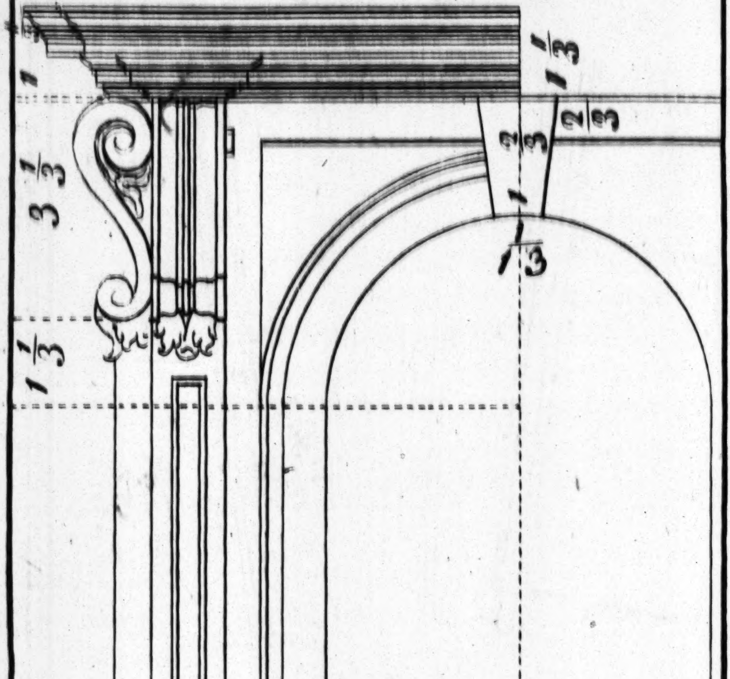
Key Stones





Composite Door 3d Example



Divide the opening in 6 Parts, or
The Entire Height in 18 Parts.

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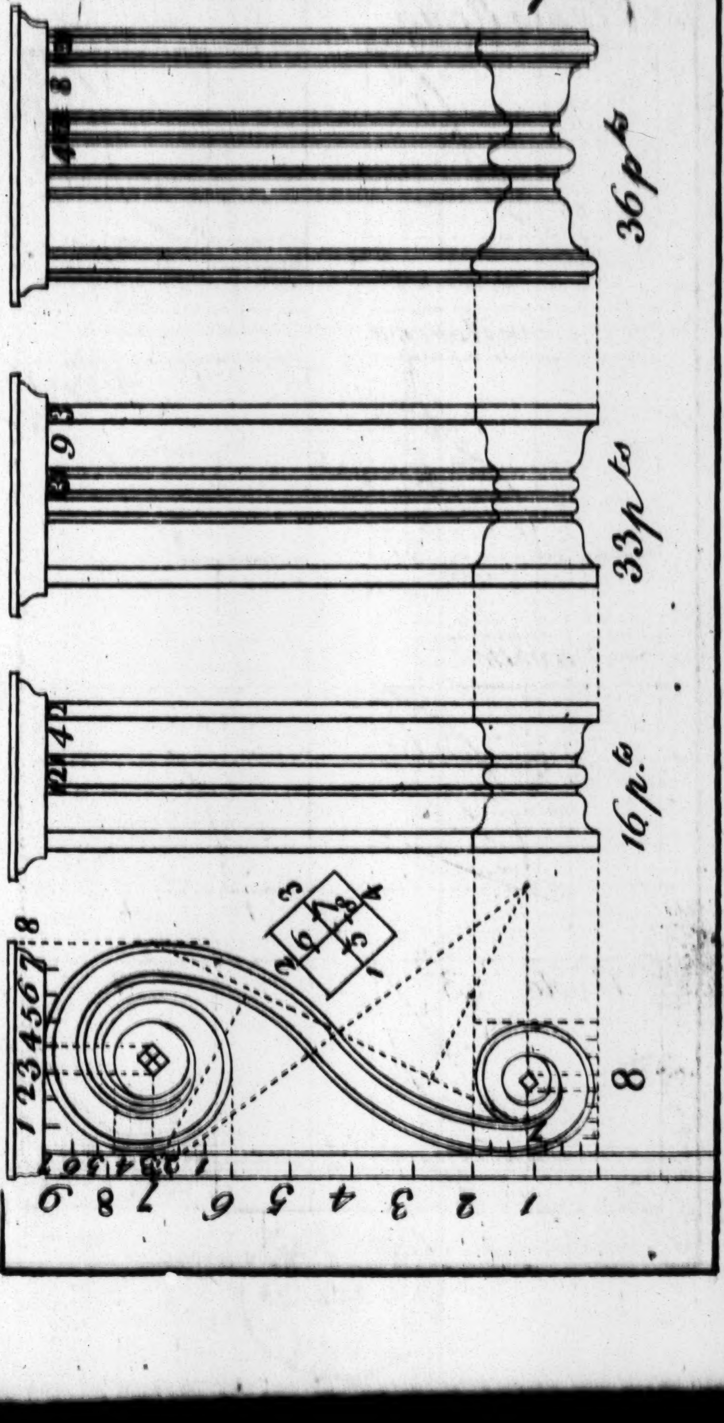
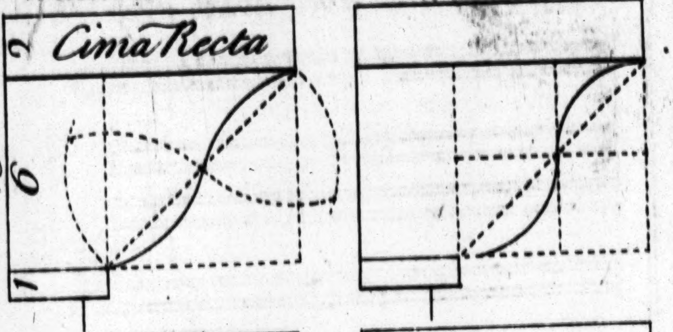
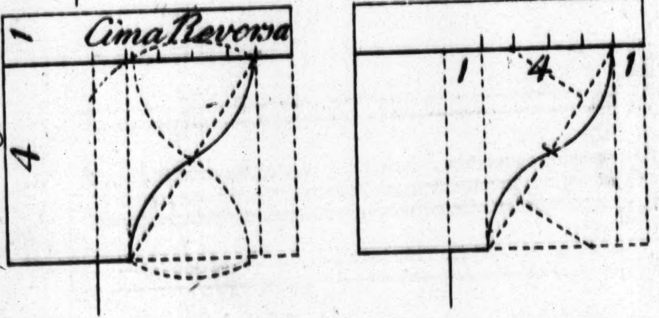
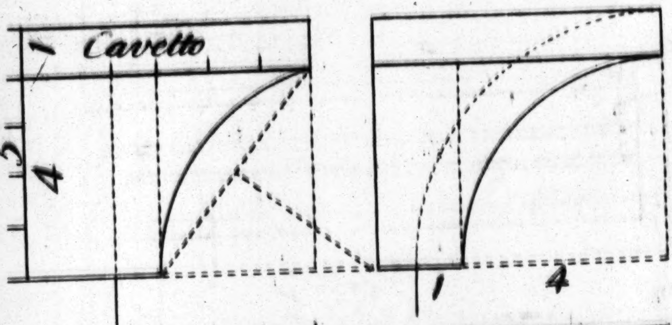
Truſses in Front and Profile

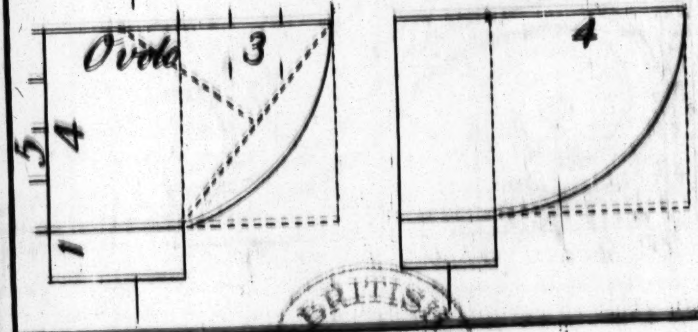


Tenia's or Bands for Architraves to Windows. Doors and Chimney Peices.









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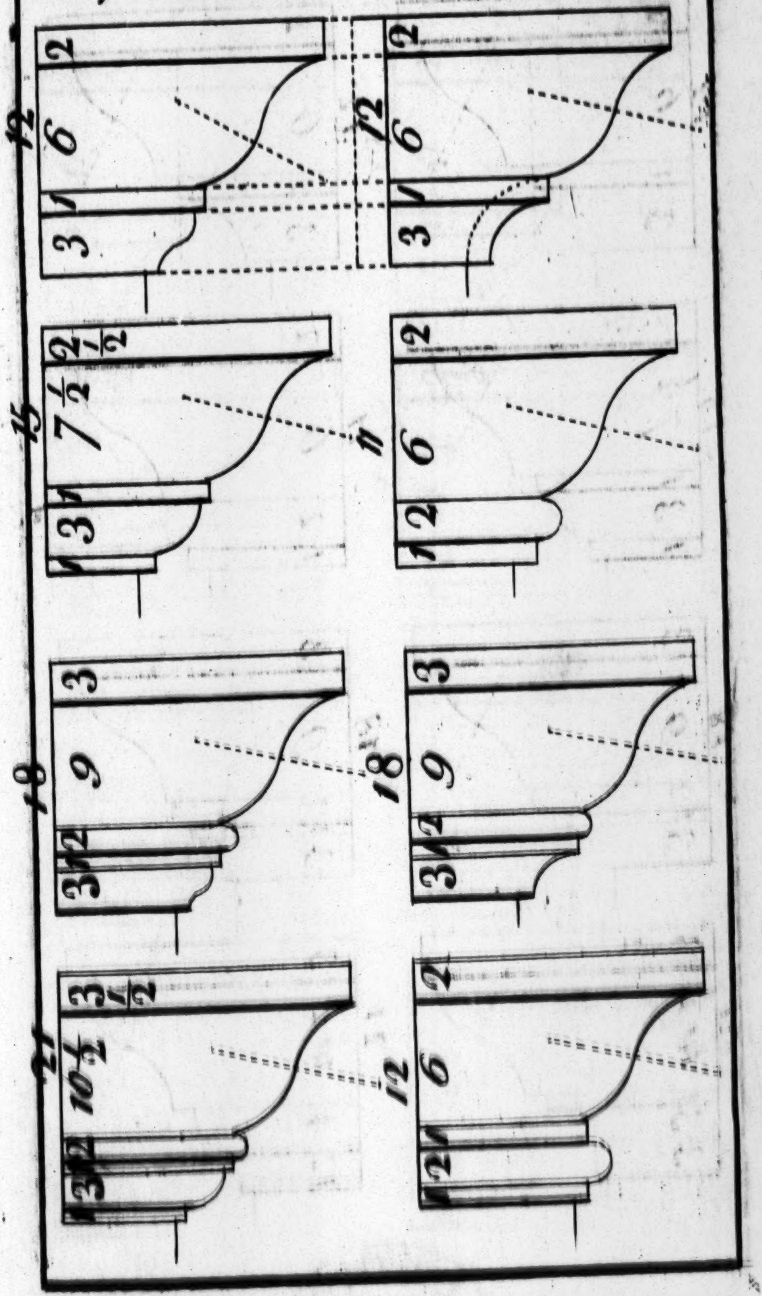
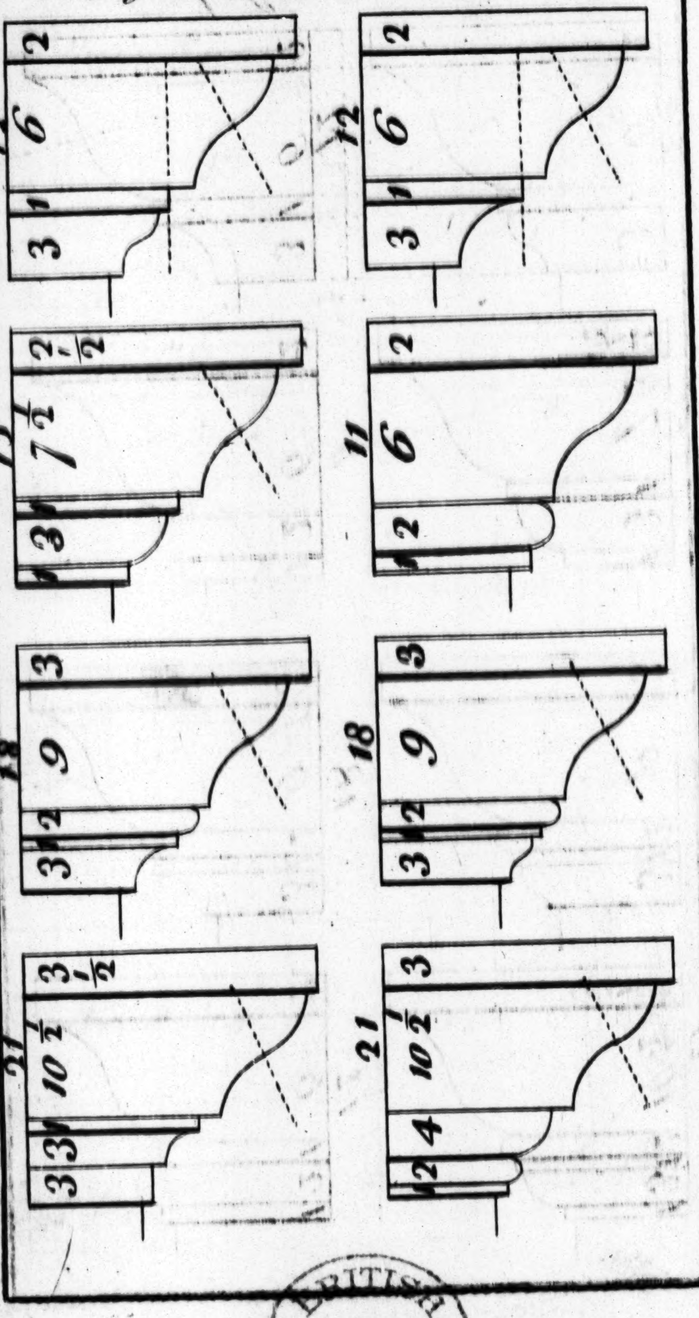
Compound Moldings for Ditto



Eight other Examples



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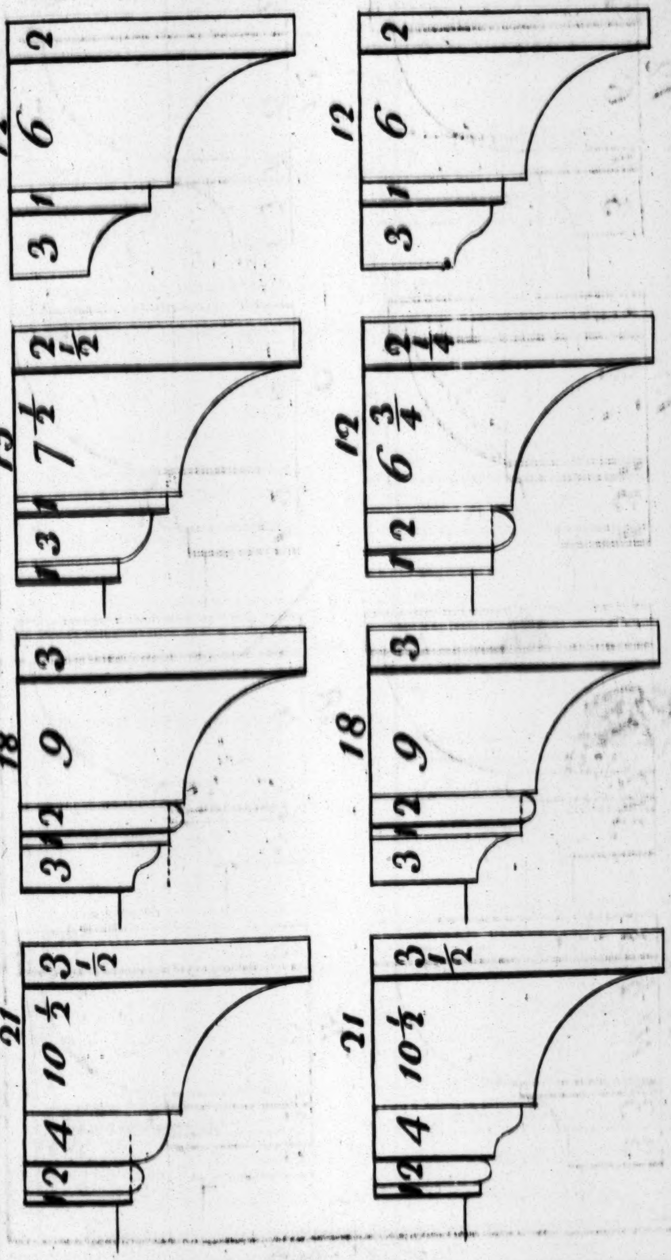
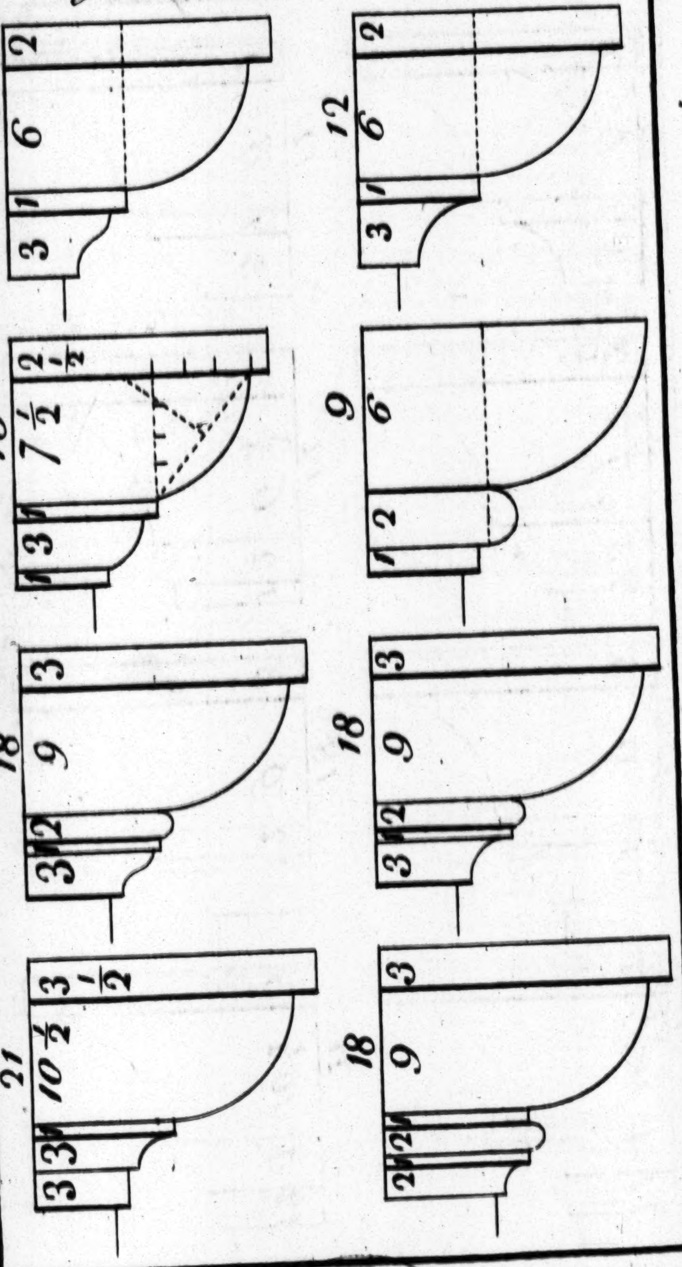
Eight other Examples



Eight other Examples



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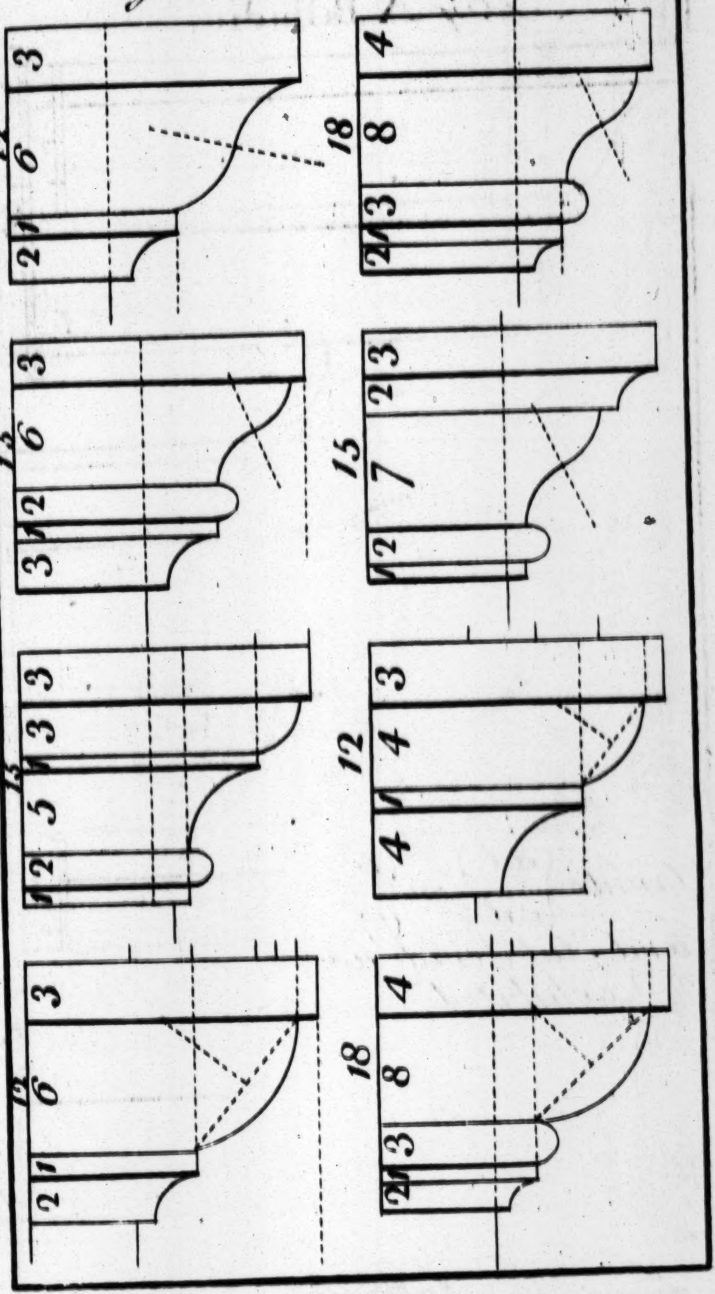
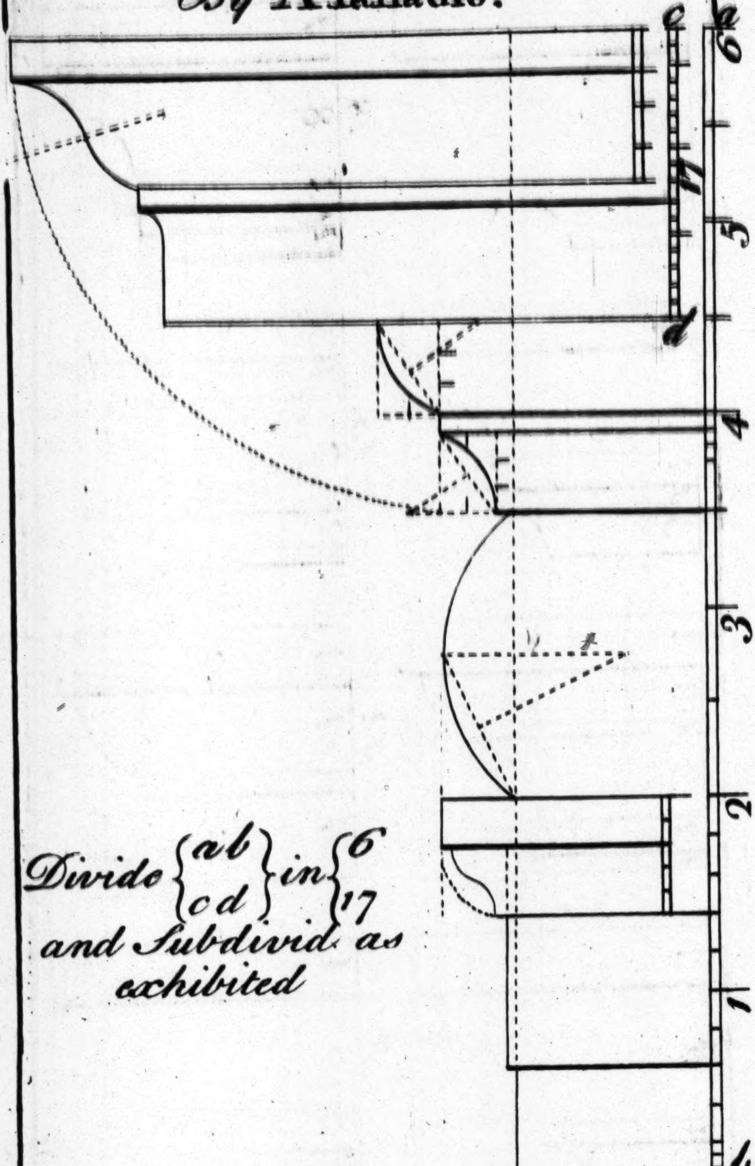
Eight other Examples



An Entablature for a Door or Window

By A. Palladio.



Divide $\begin{Bmatrix} ab \\ cd \end{Bmatrix}$ in $\begin{Bmatrix} 6 \\ 17 \end{Bmatrix}$ and Subdivid as exhibited

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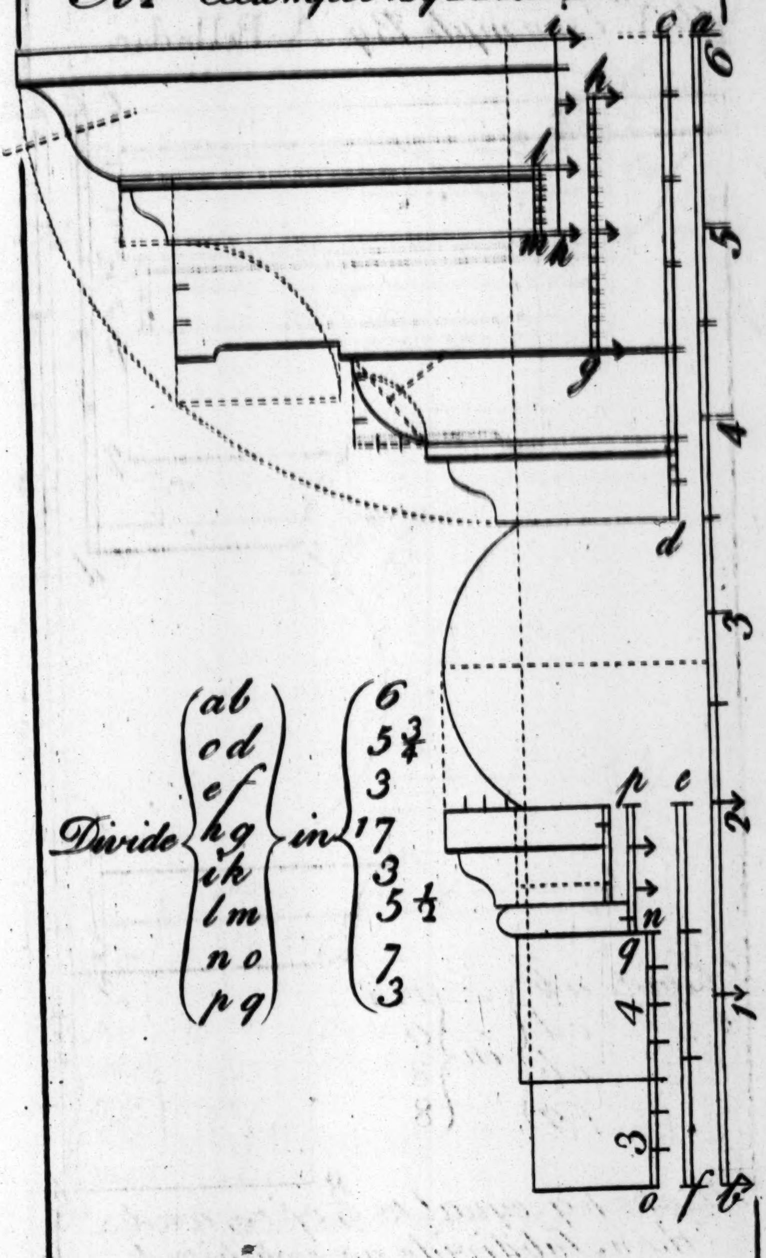
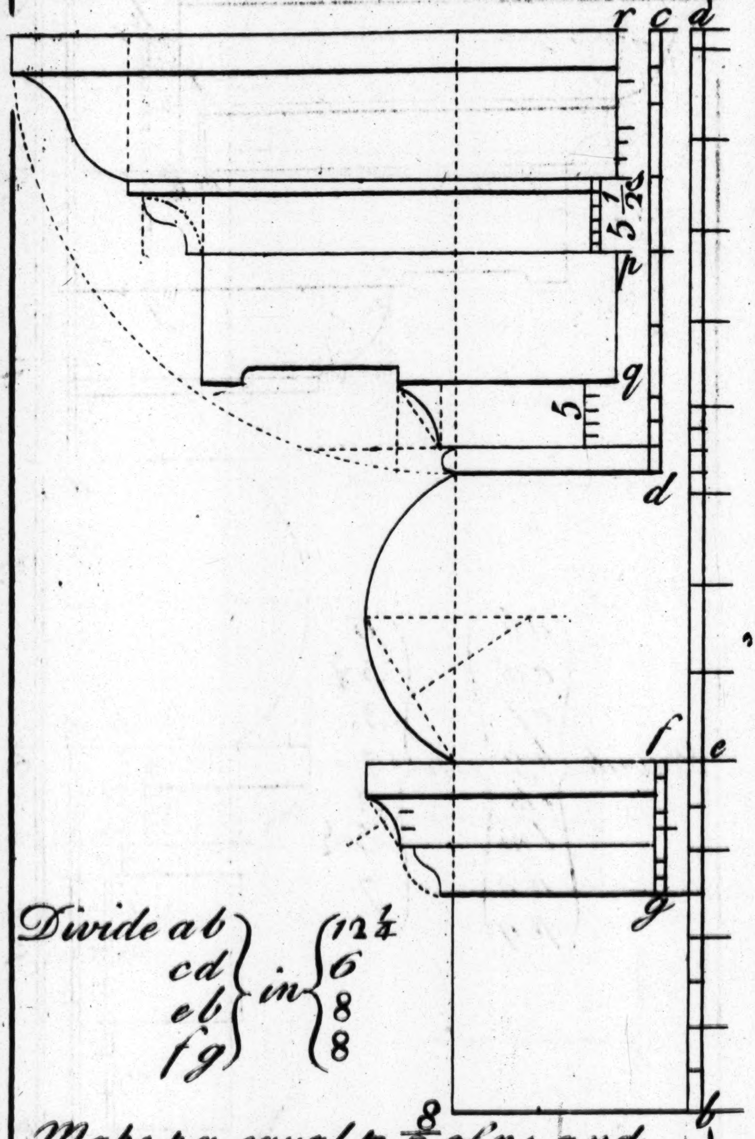
A 2^{d} Example By A Palladio.



Divide	in
ab	6
cd	5¾
ef	3
hg	17
ik	3
lm	5½
no	7
pq	3

A 3d Example By A. Palladio.



Divide ab in 12¼
cd in 6
eb in 8
fg in 8

Make pq. equal to $\frac{8}{9}$ of rs, and then Subdivide as exhibited

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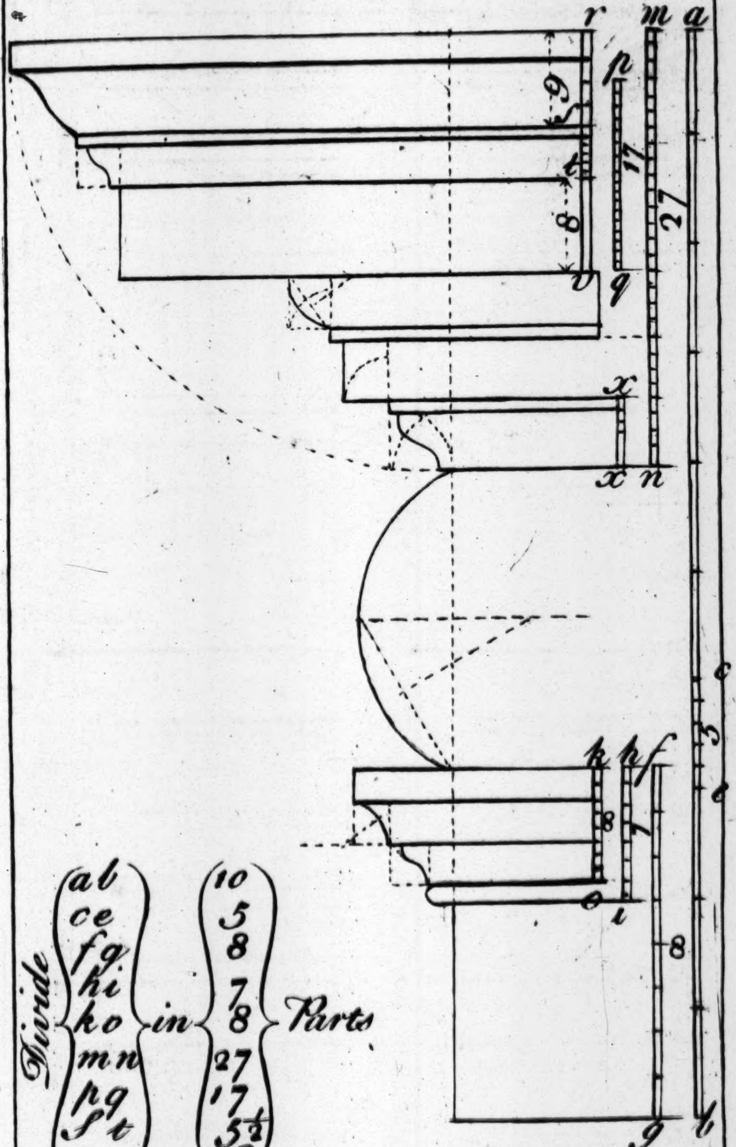
A 4th Example By A Palladio

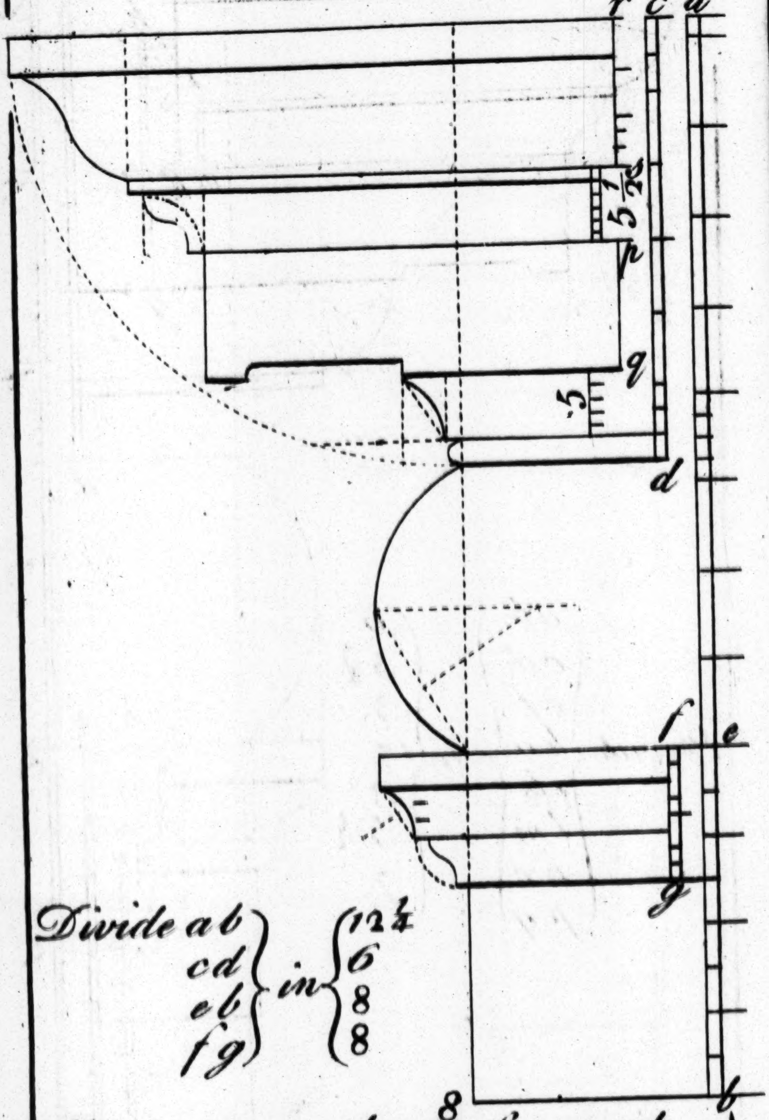


Divide

ab	in	10 Parts
ce		5
fg		8
hi		7
ko		8
mn		27
pq		17
st		5½
xx		6

Make r s. equal to 9. and t v. to 8. parts of p q

A 3d Example By A. Palladio.



Divide ab, cd, eb, fg in 12¼, 6, 8, 8

Make pq. equal to $\frac{8}{9}$ of rs, and then Subdivide as exhibited

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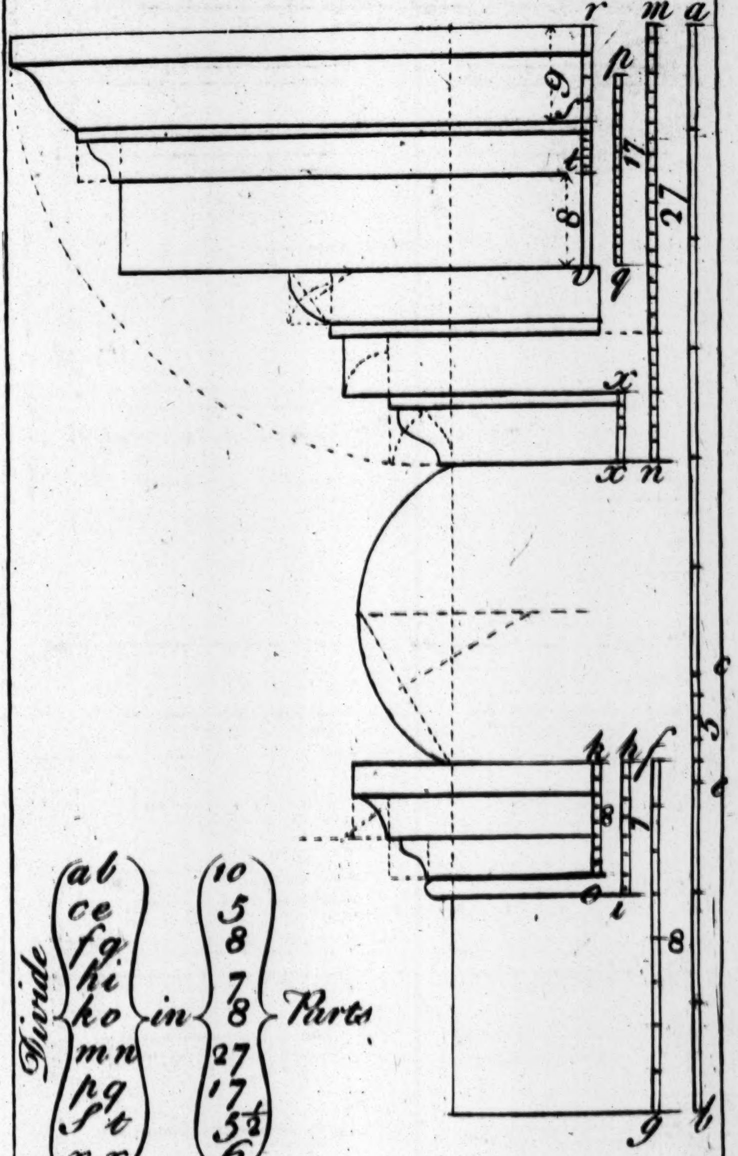
A 4th Example By A Palladio



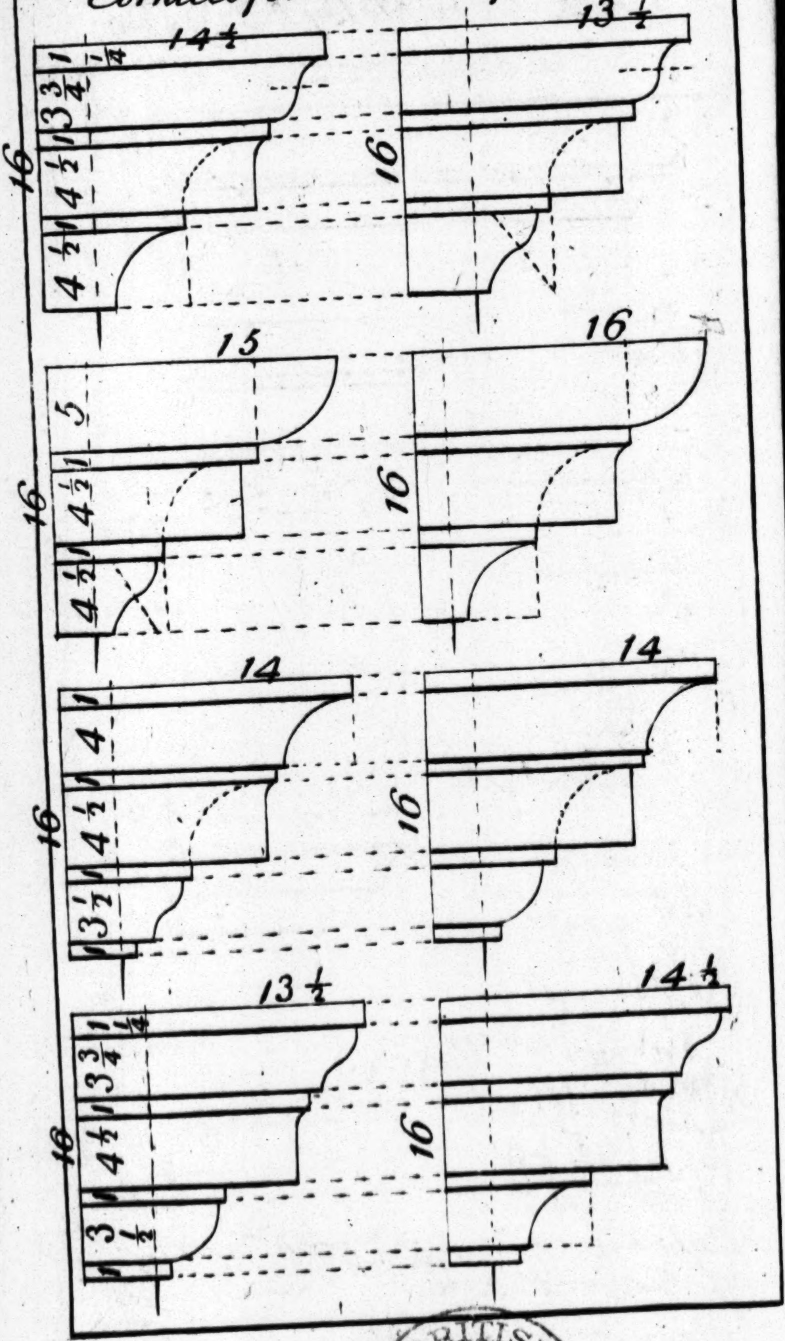
Divide

ab	10
ce	5
fg	8
hi	7
ko	8
mn	27
pq	17
st	5½
xx	6

in … Parts

Make r s. equal to 9. and t v. to 8. parts of p q

Cornices for Chimney Piece's



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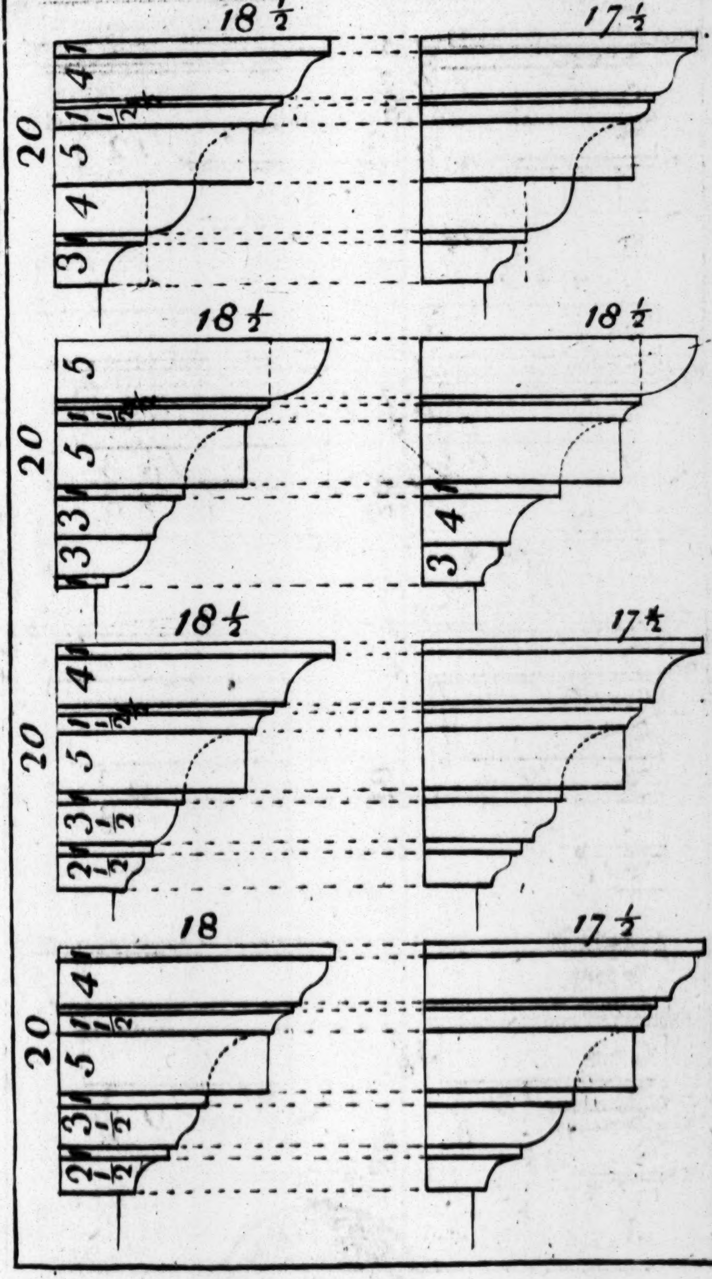
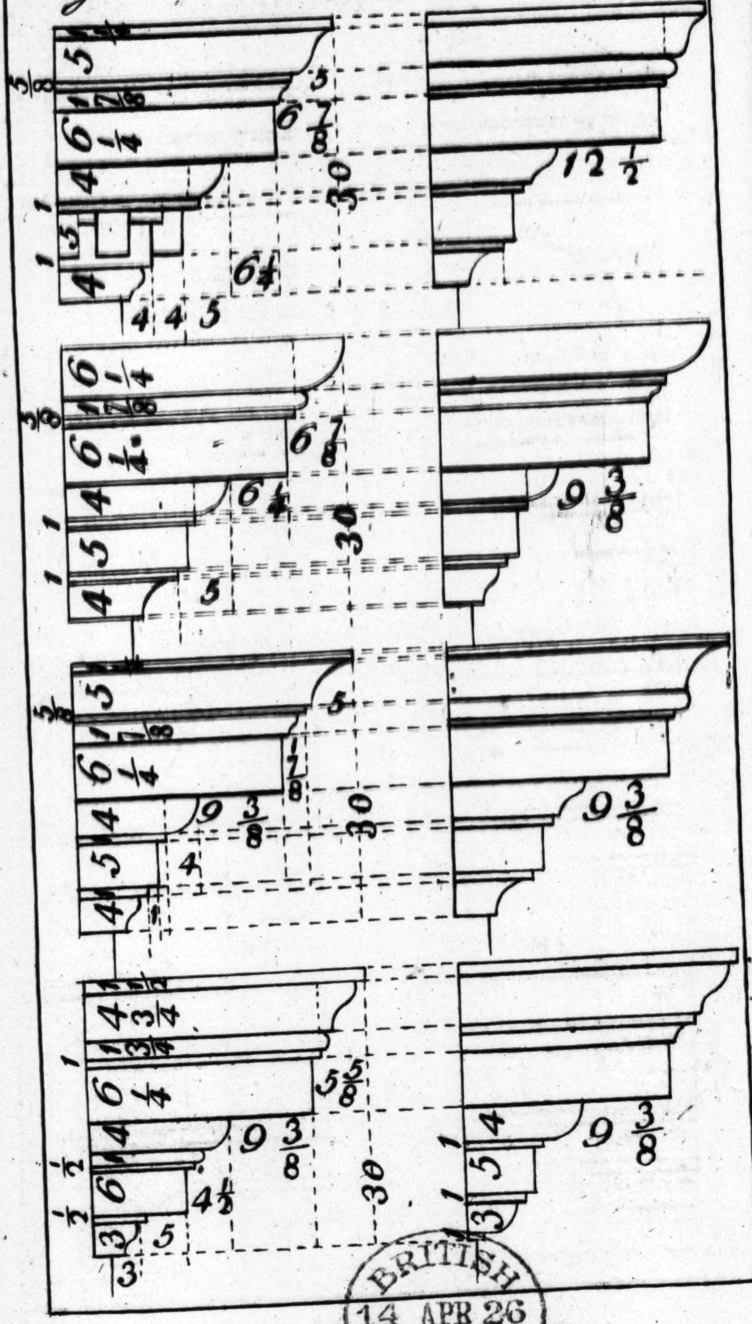
Cornices for Chimney Piece's



Eight Cornices for Chim. Pieces.



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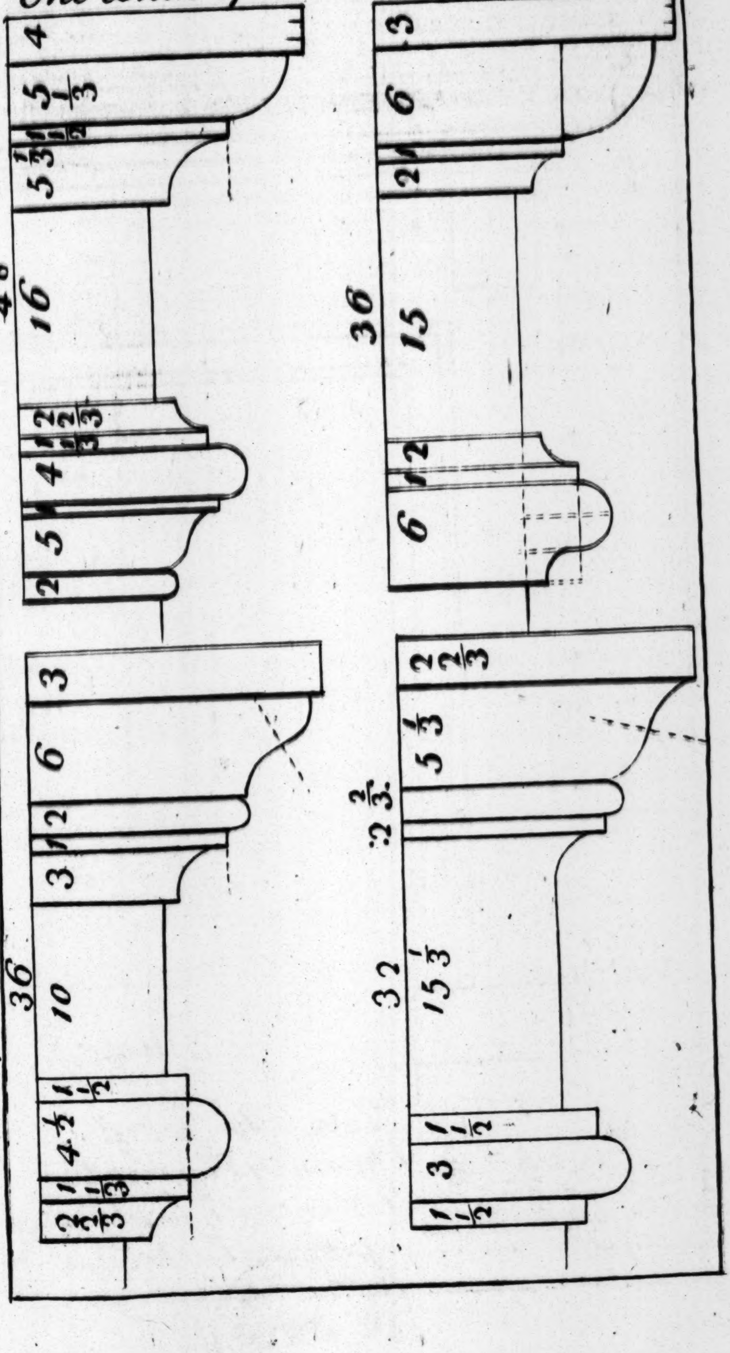
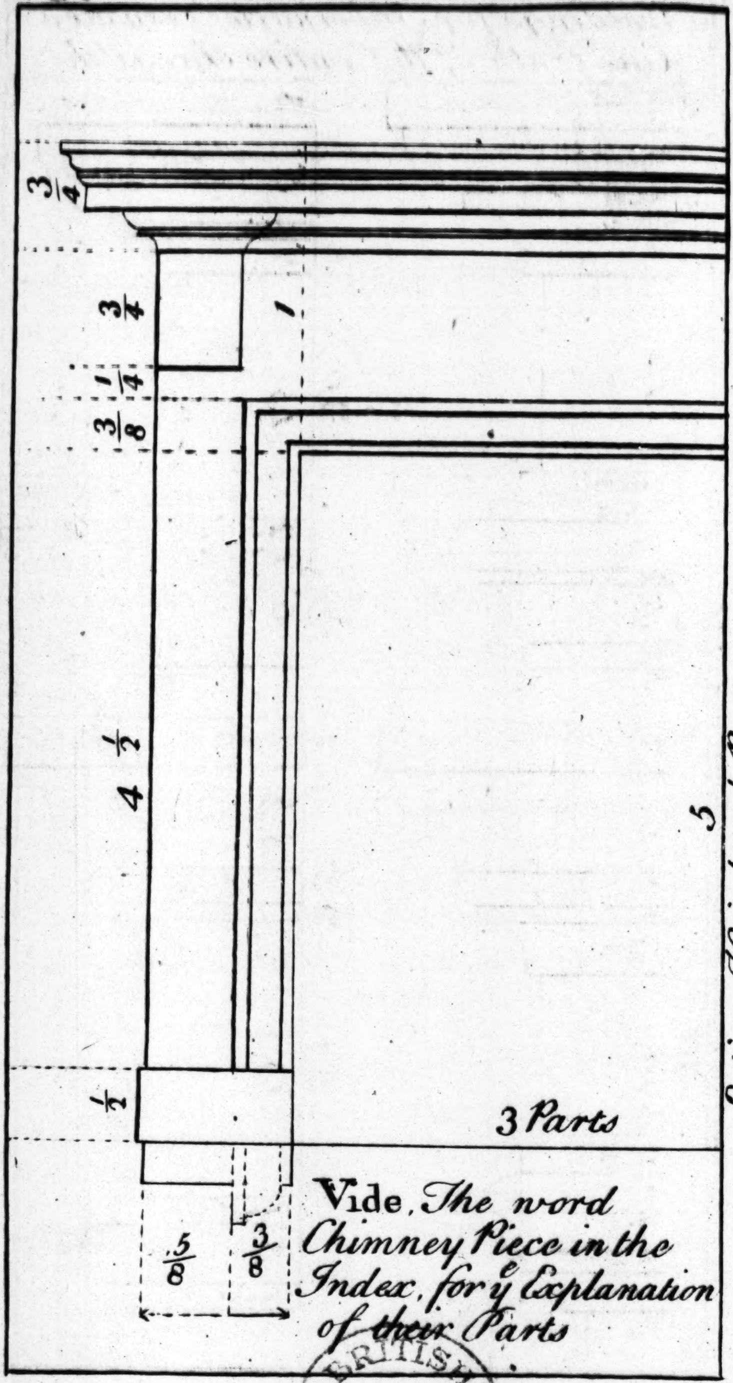
Moldings for Tabernacle Frames One tenth of the entire Breadth





Vide, The word Chimney Piece in the Index, for ye Explanation of their Parts

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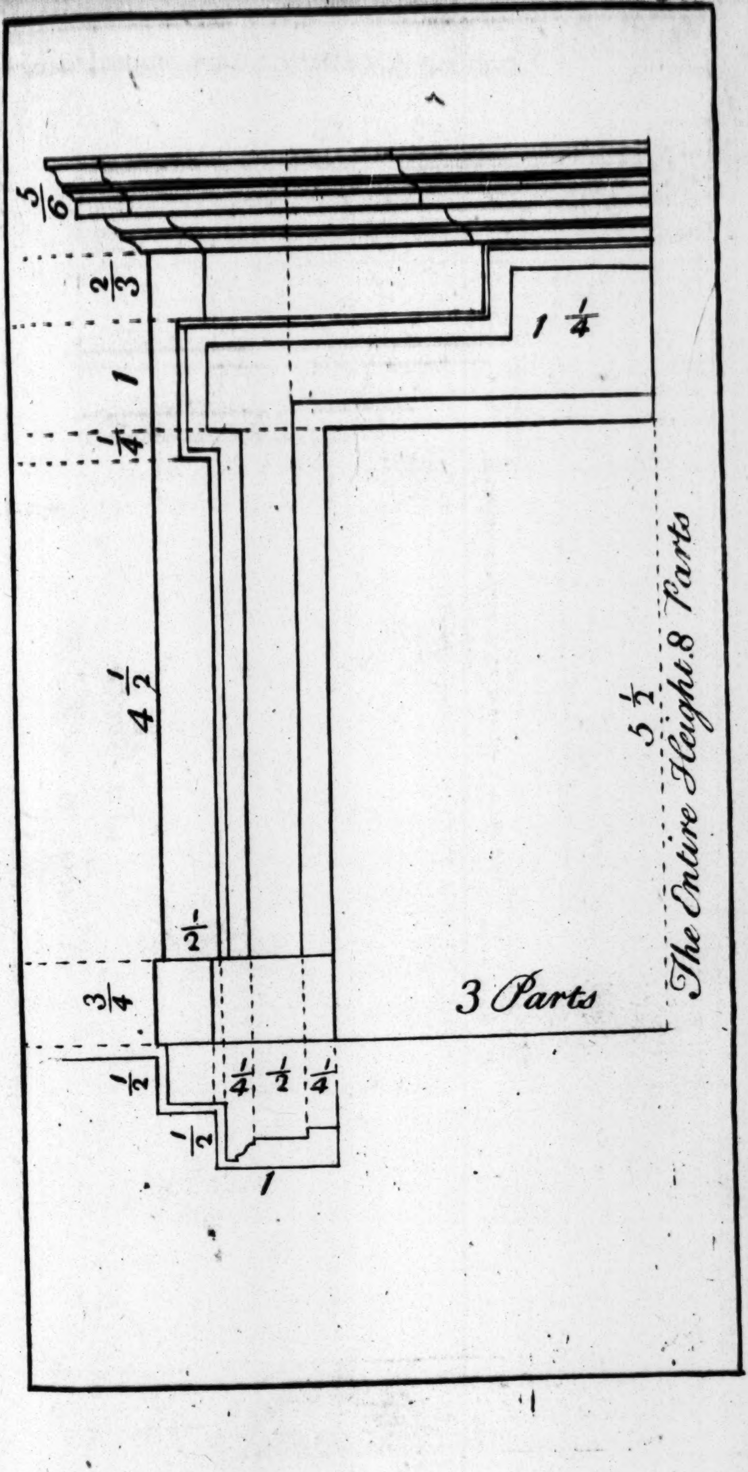
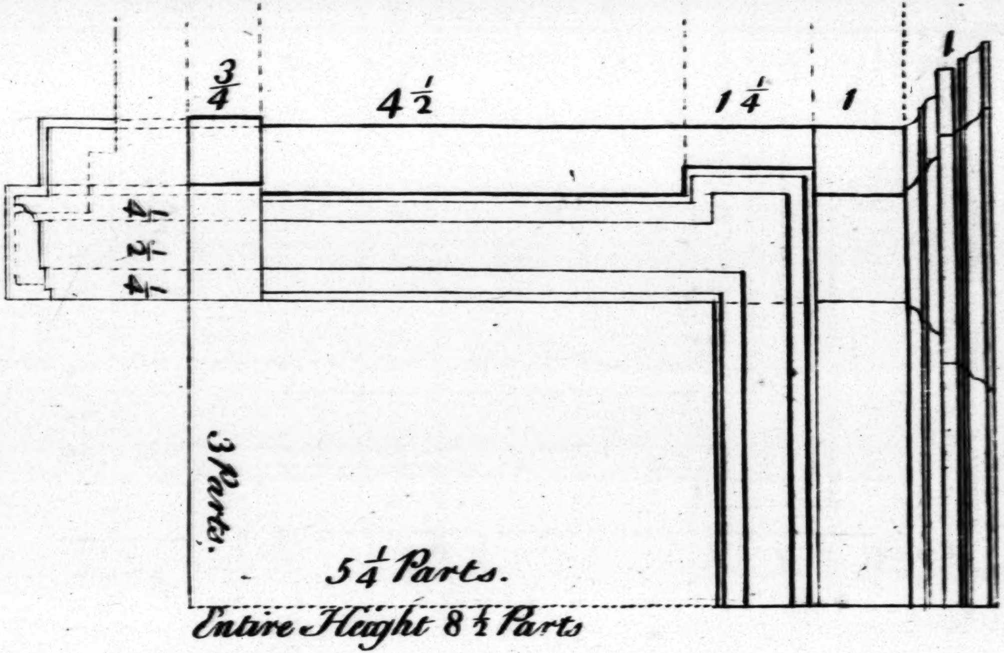

5/6
2/3
1
1/4
4 1/2
1/2
3/4
1/2
1/2
1/4
1/2
1/4
1
1 1/4
3 Parts
5 1/2
The Entire Height.8 Parts



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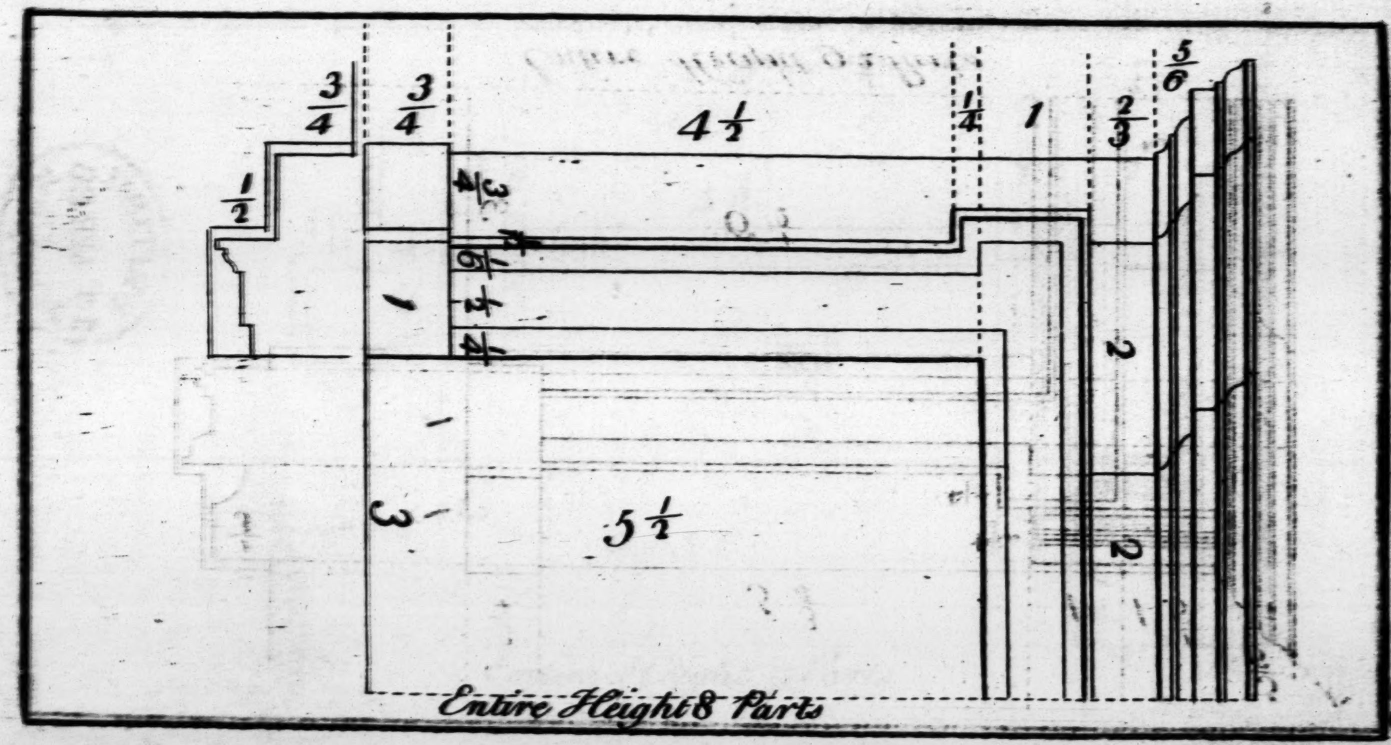
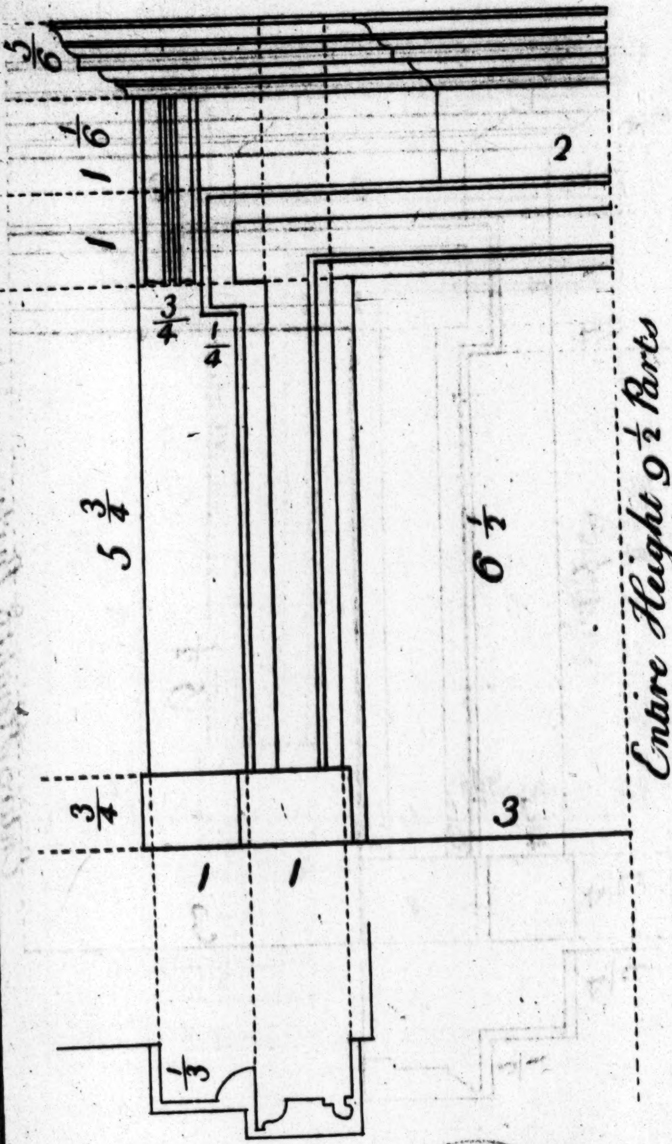

3/4
1/2
3/4
3/4
1/6
1/2
1/4
1
4 1/2
1/4
1
2/3
5/6
2
2
3
5 1/2
Entire Height 8 Parts



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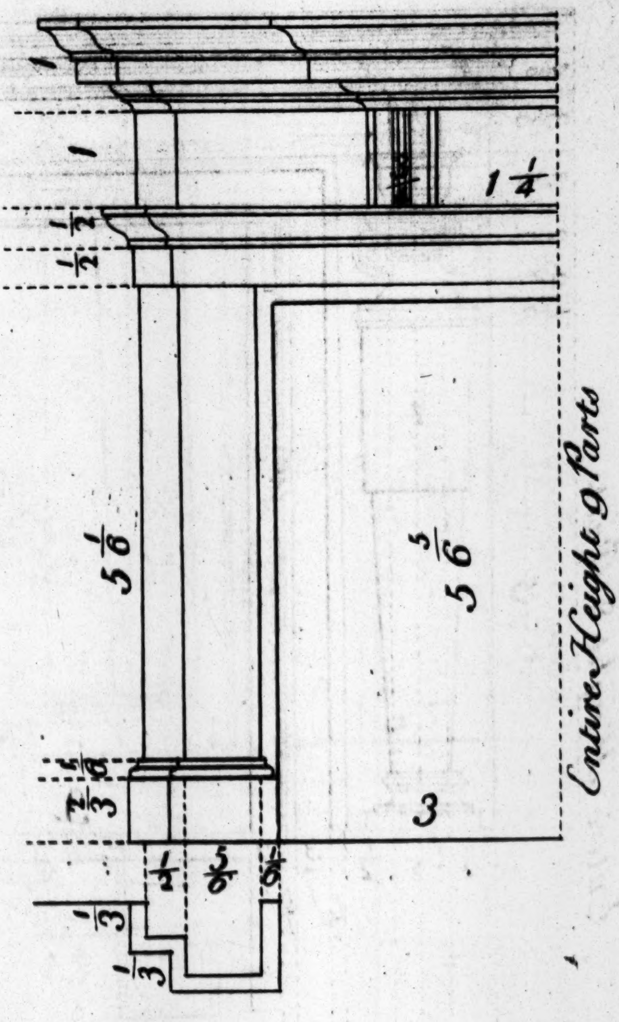
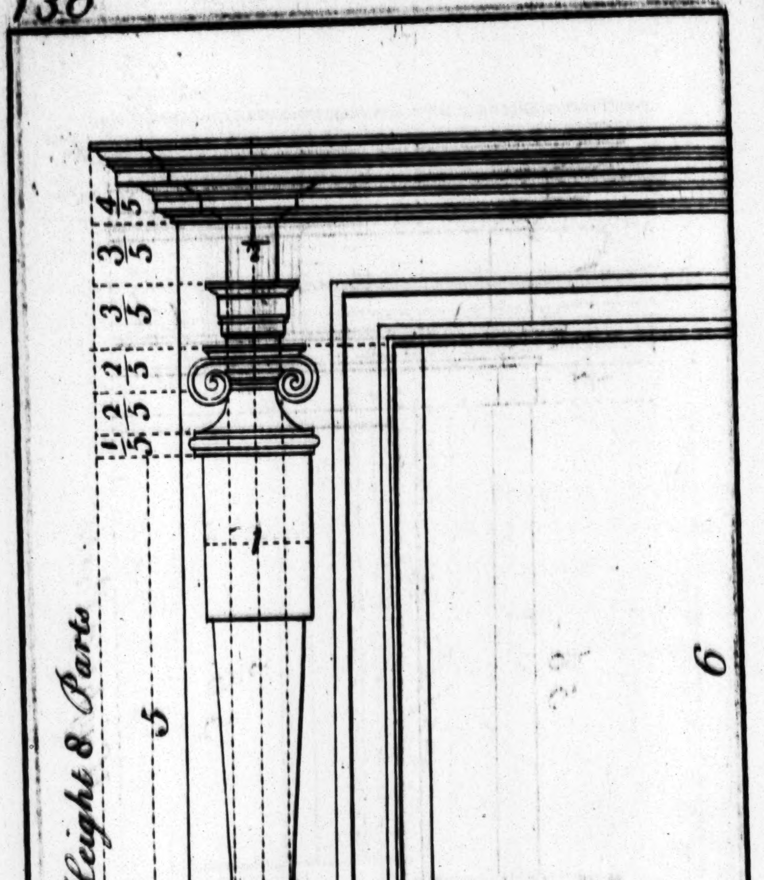
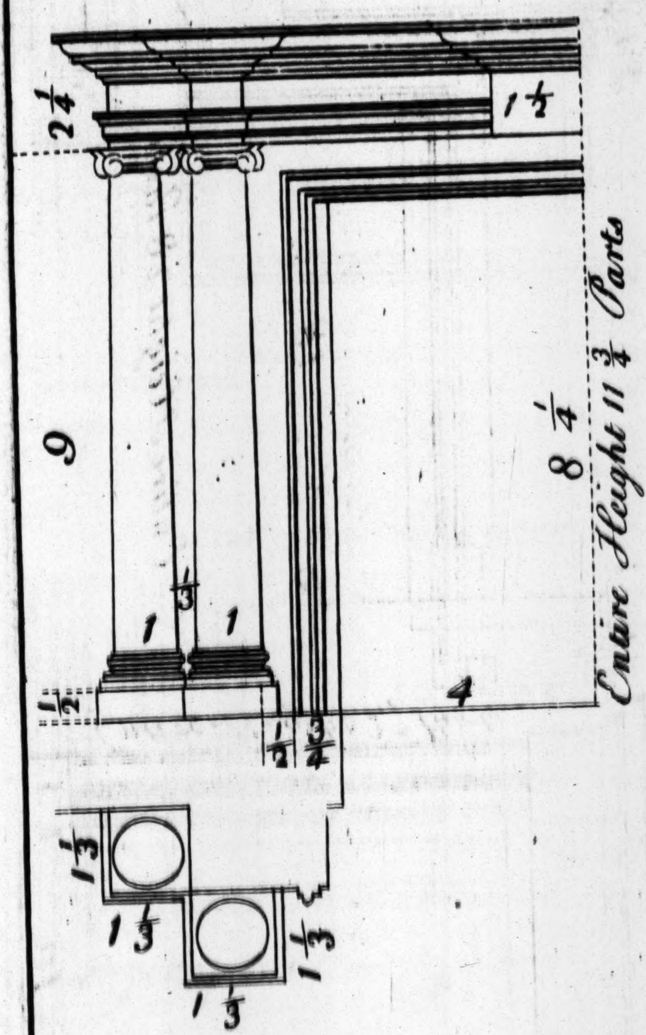
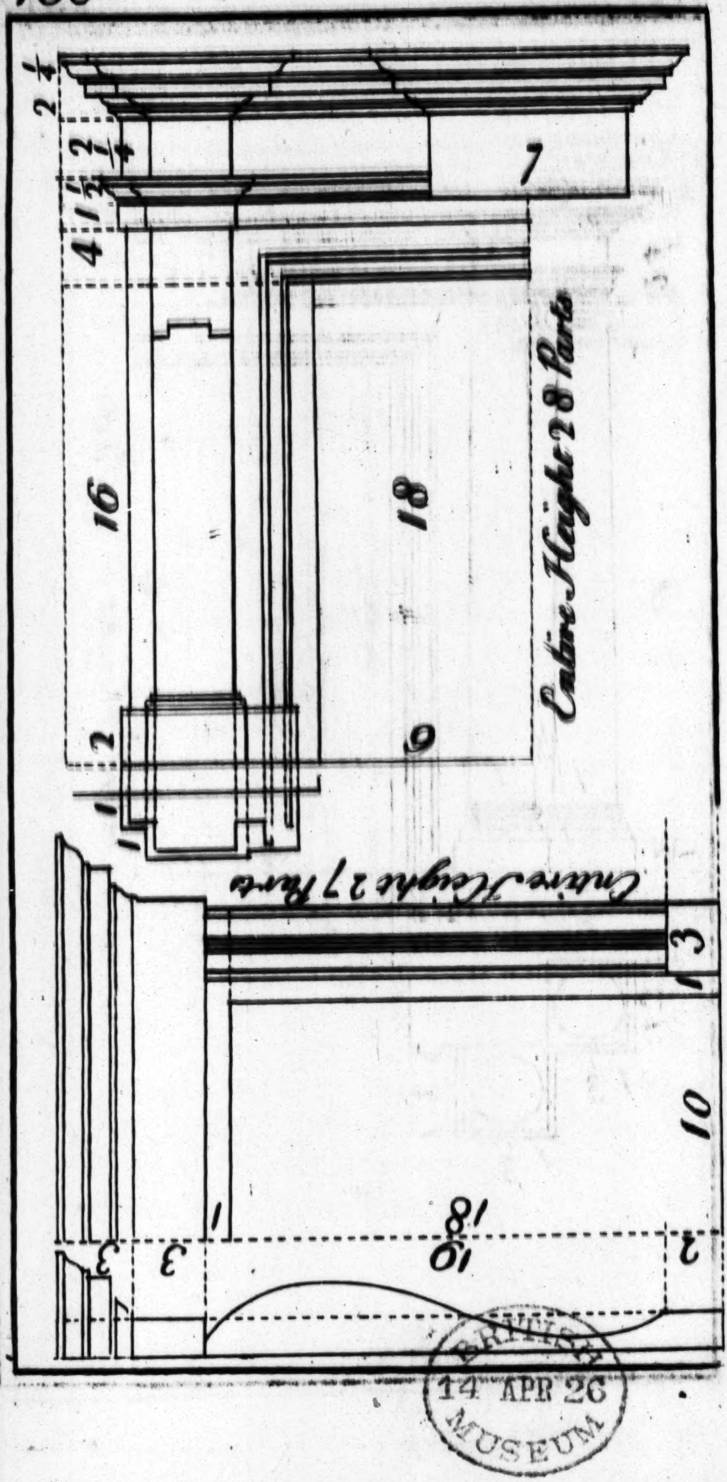

1
1
1 1/4
1/2
1/2
5 1/6
5 5/6
3
1/6
2/3
1/2
5/6
1/6
1/3
1/3
Entire Height 9 Parts

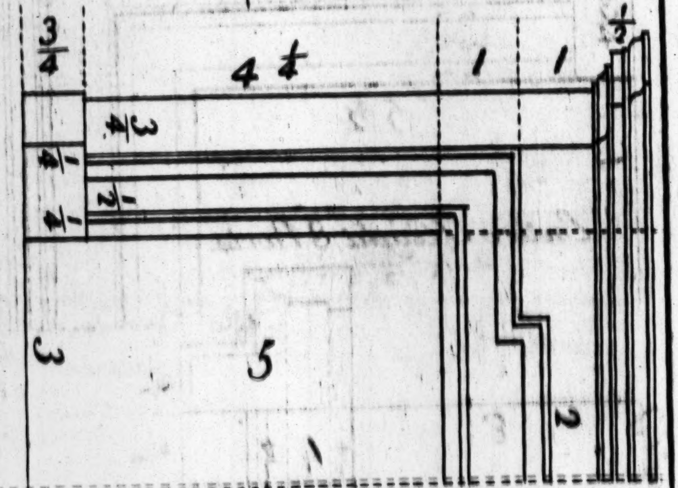


BRITISH MUSEUM

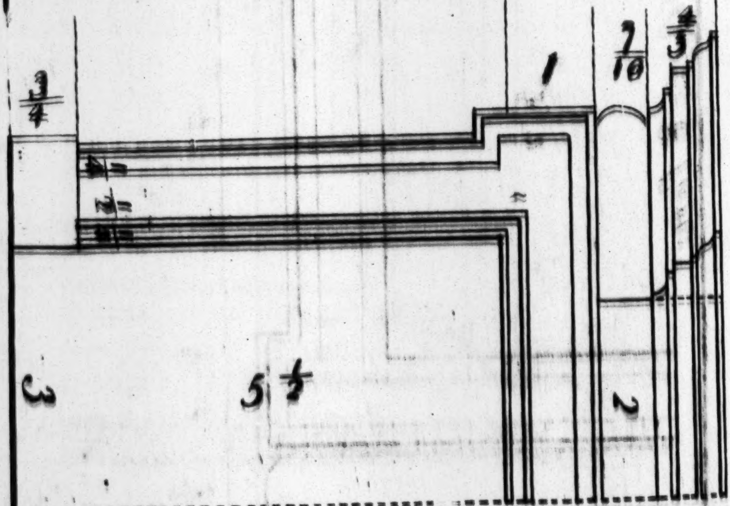

2 1/4
1 1/2
9
1/3
1
1
1/2
1/2
3/4
4
8 1/4
Entire Height 11 3/4 Parts
1 1/3
1 1/3
1 1/3
1 1/3



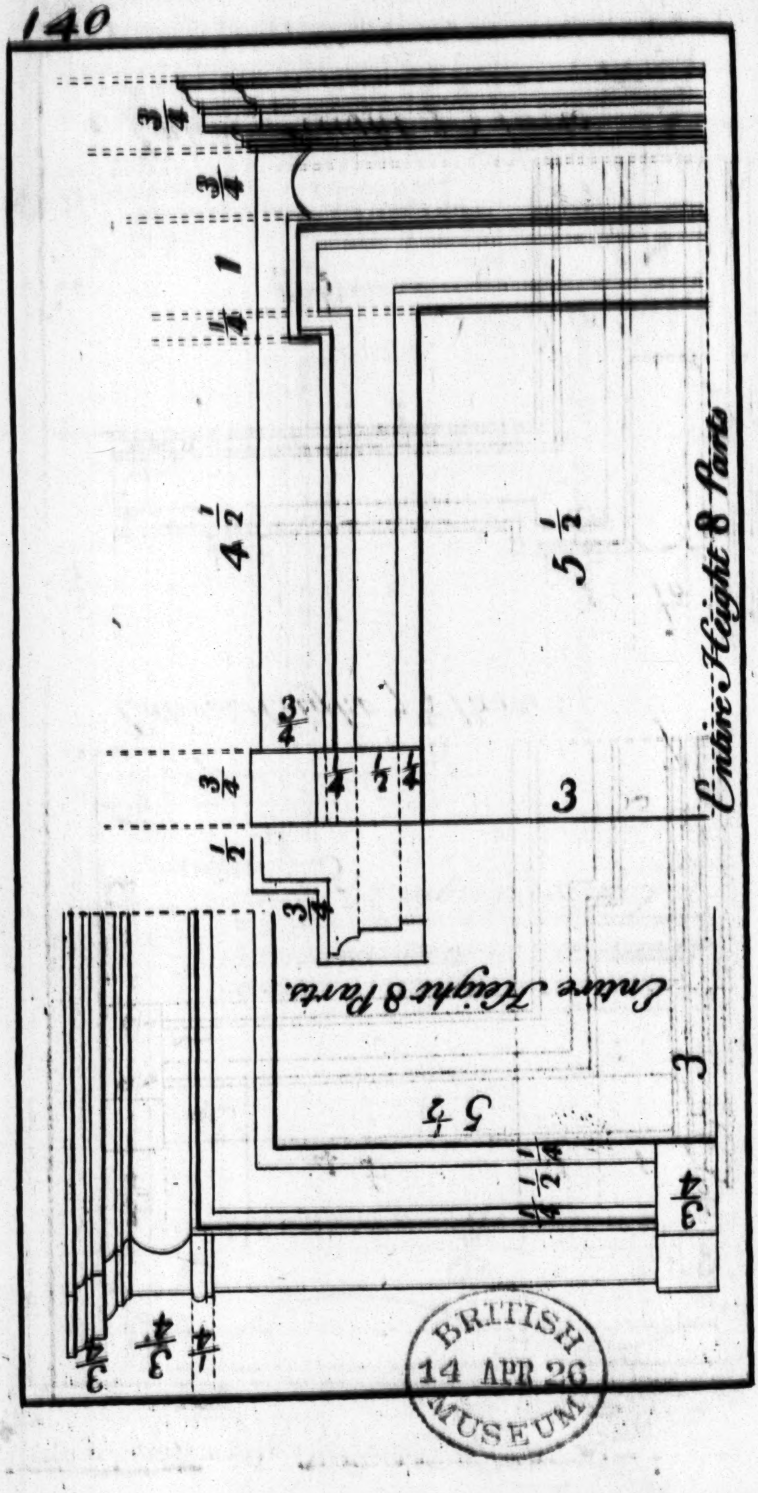
BRITISH 14 APR 26 MUSEUM



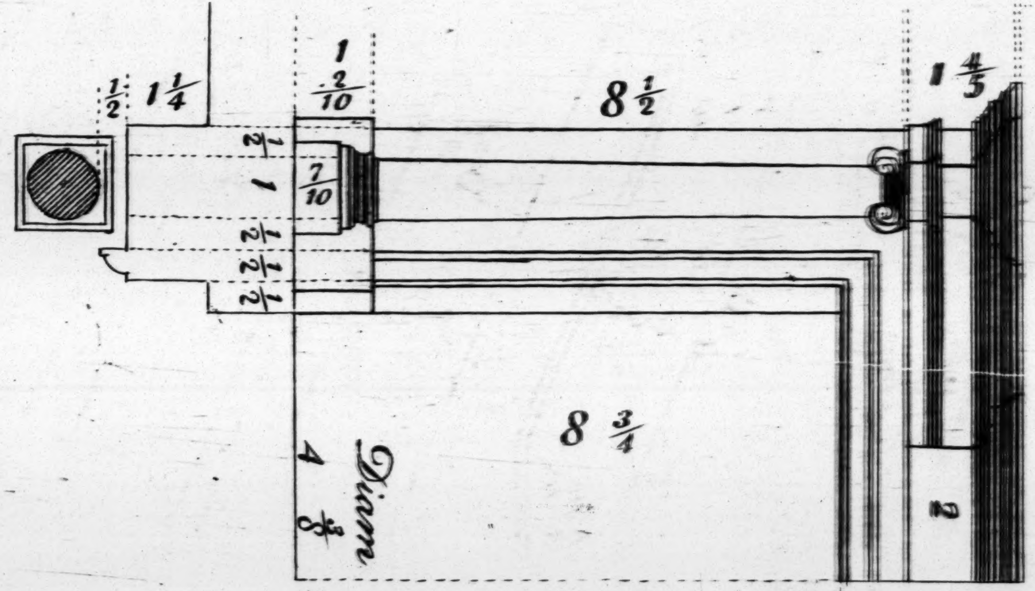
Entire Height 7½ Parts



Entire Height 7½ Parts

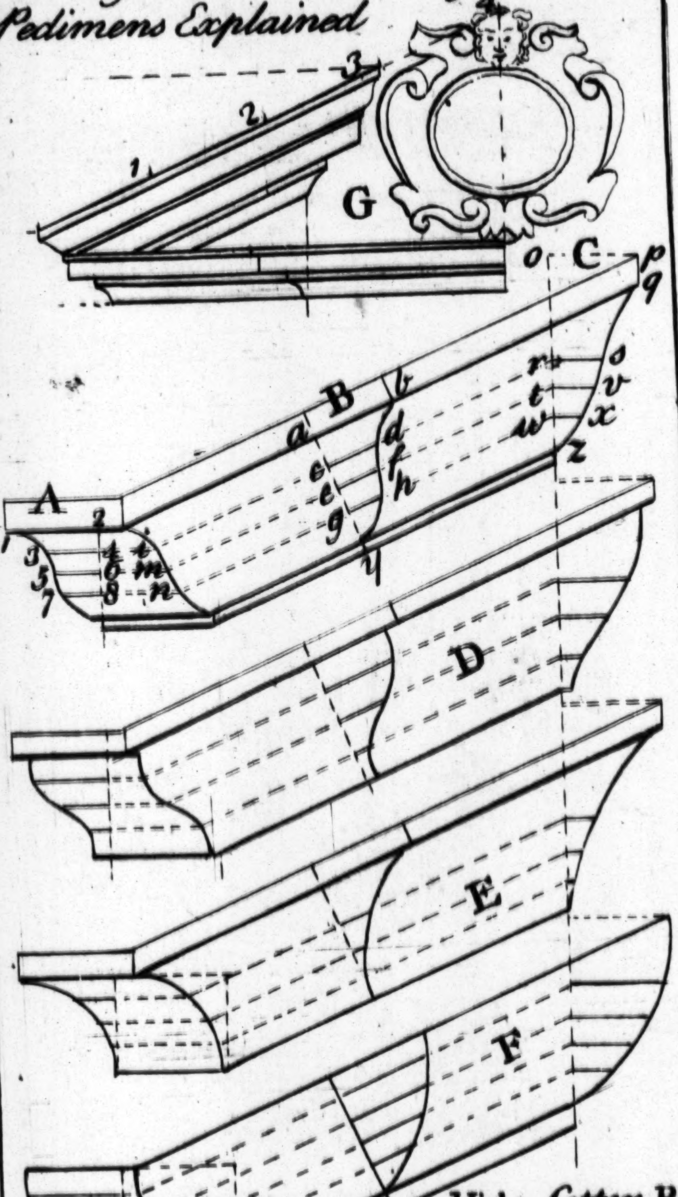


BRITISH 14 APR 26 MUSEUM



Entire Height 11½ Diam. of the Column.

Raking & Returned Moldings of Pedimens Explained



Vide *Letter* P
of the Index for
their Explanation

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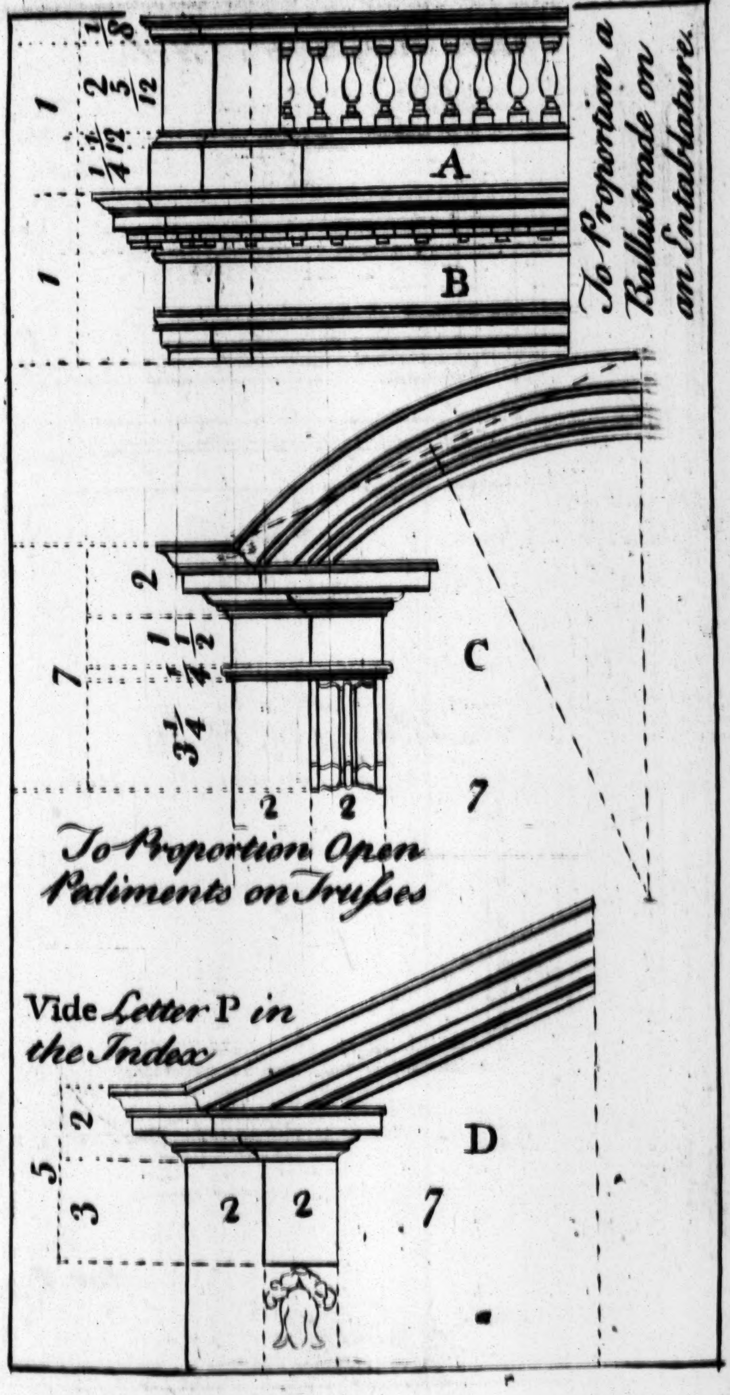
MUSEUM

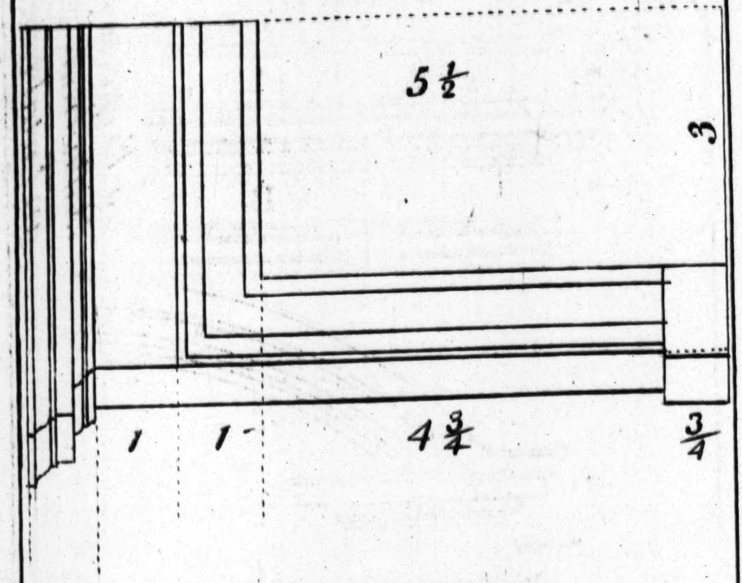


To Proportion a Ballustrade on an Entablature.

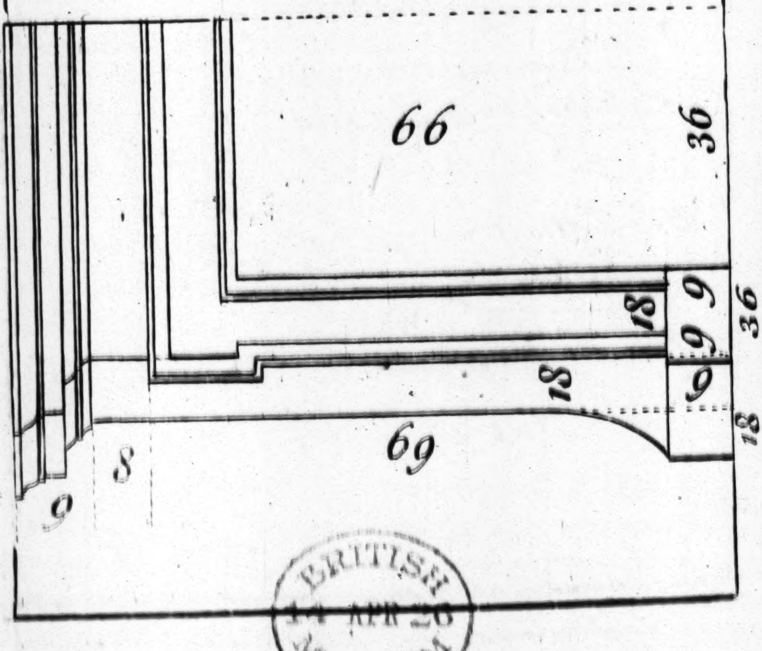
To Proportion Open Pediments on Trusses

Vide Letter P in the Index

Entire Height 8¼ Parts.



Entire Height 95 Parts



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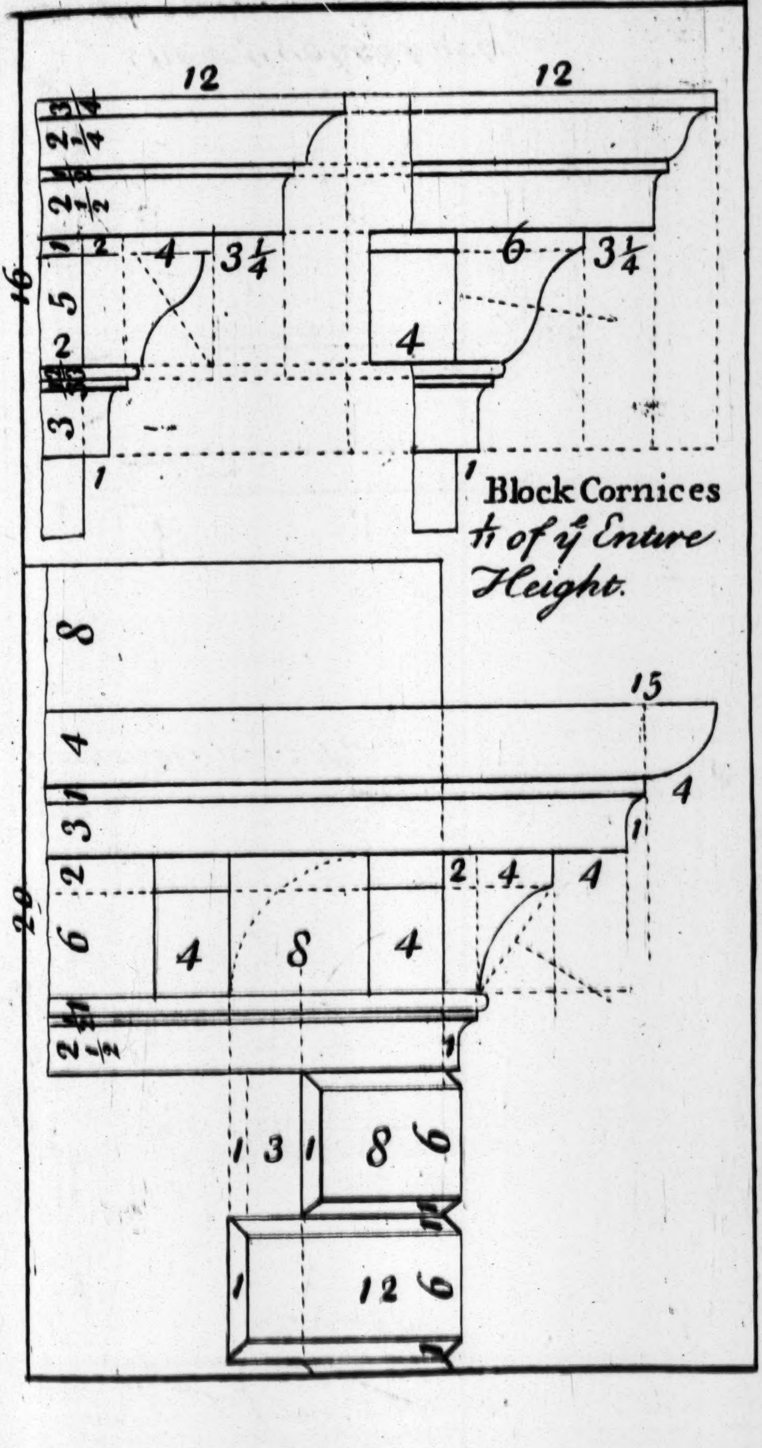

Block Cornices
1/11 of ye Entire
Height.

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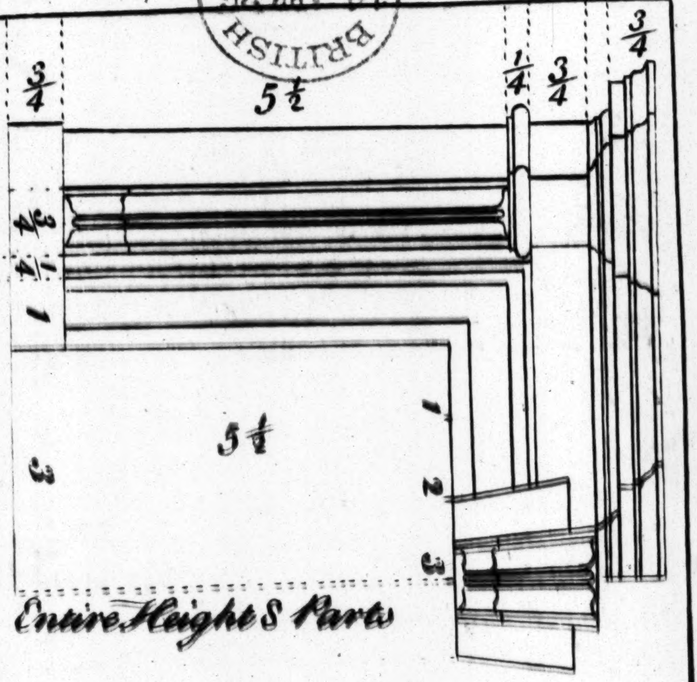
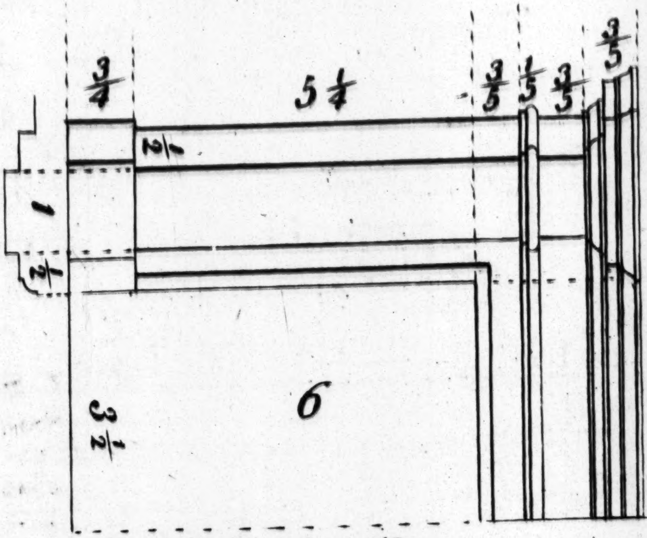
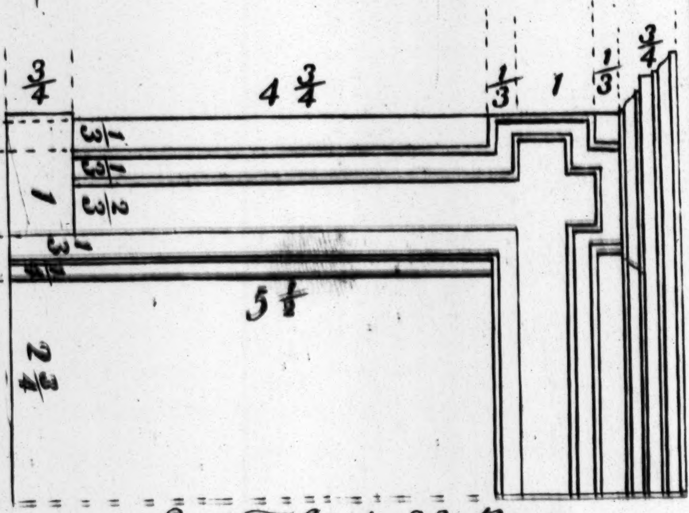


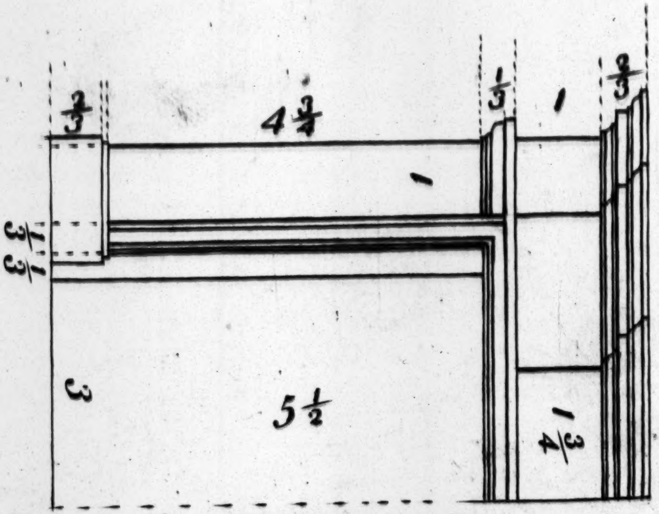
Entire Height 8 Parts



Entire Height 8 Parts.

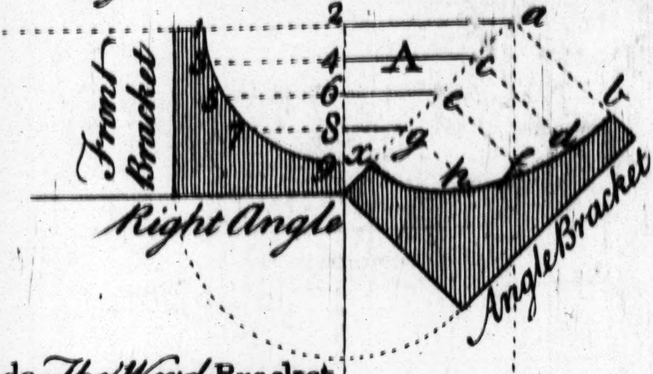


Entire Height 8⅓ Parts.

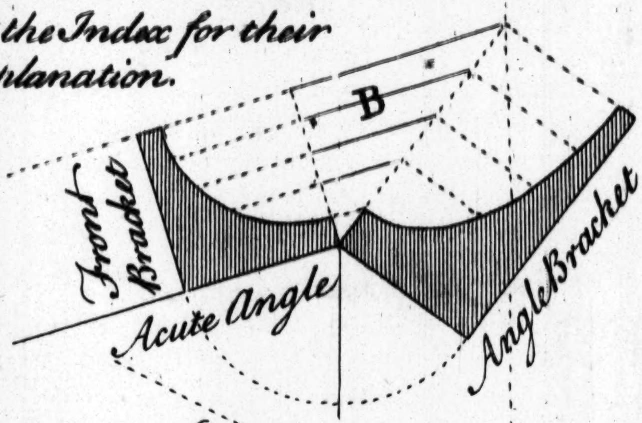


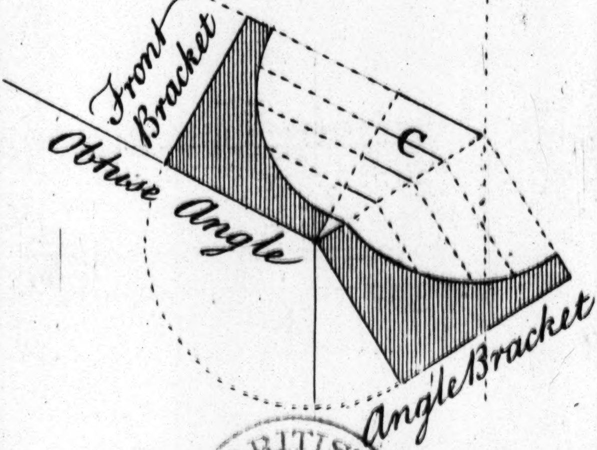
Entire Height 7½ Parts.

Angle Brackets Explained.



Vide *The Word* Bracket *in the Index for their Explanation.*





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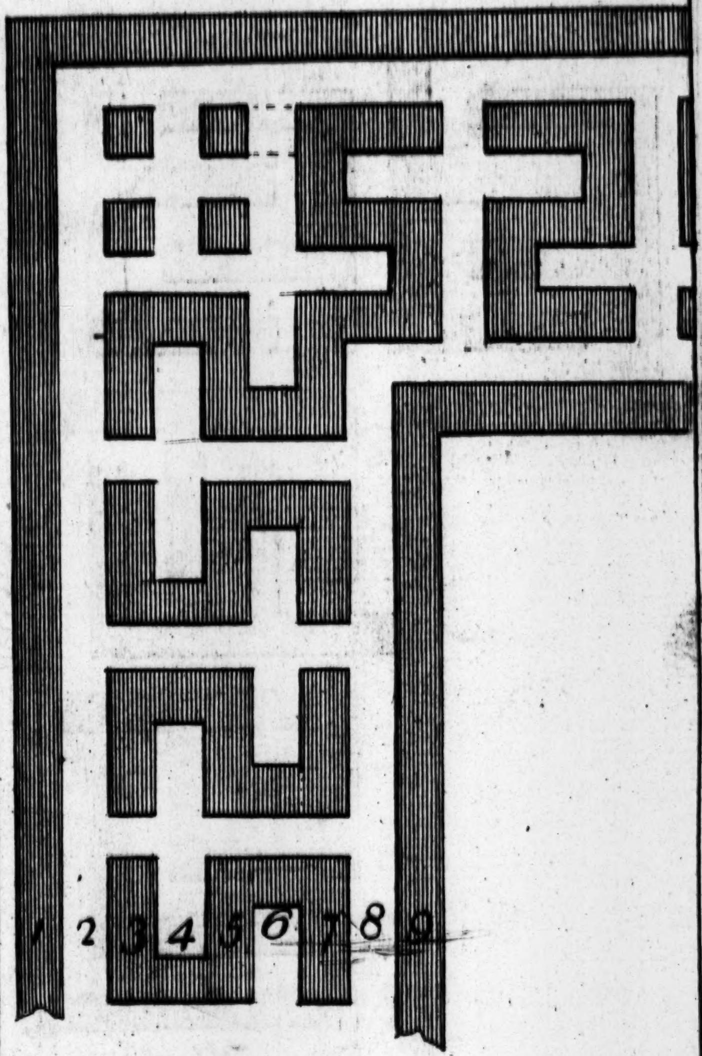

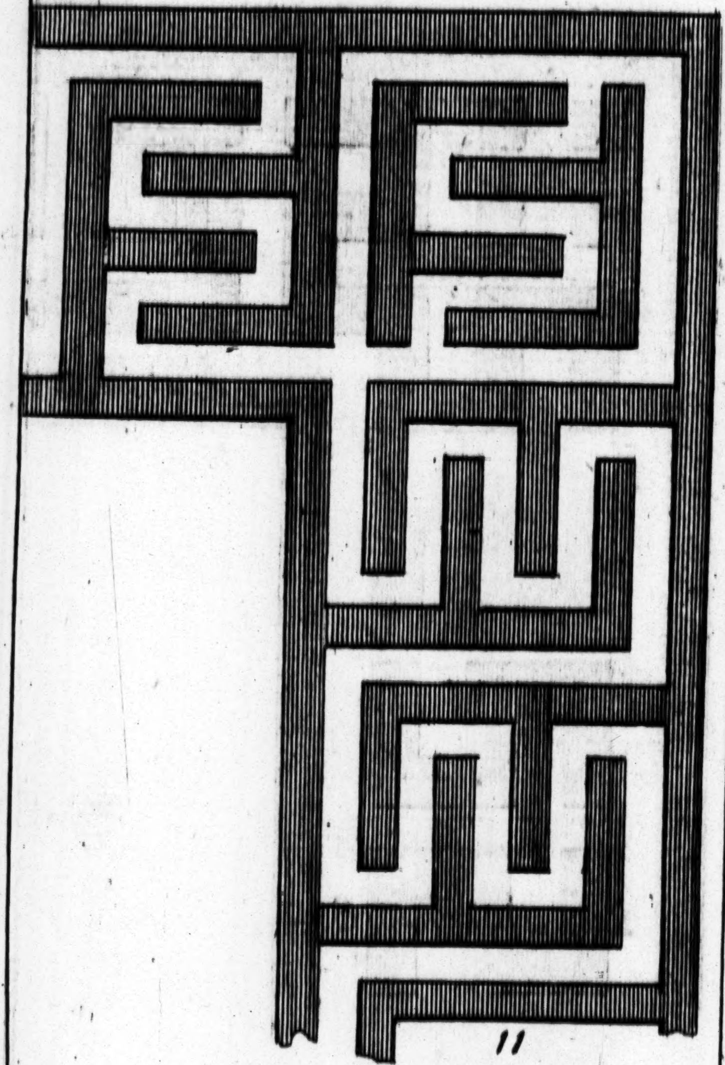

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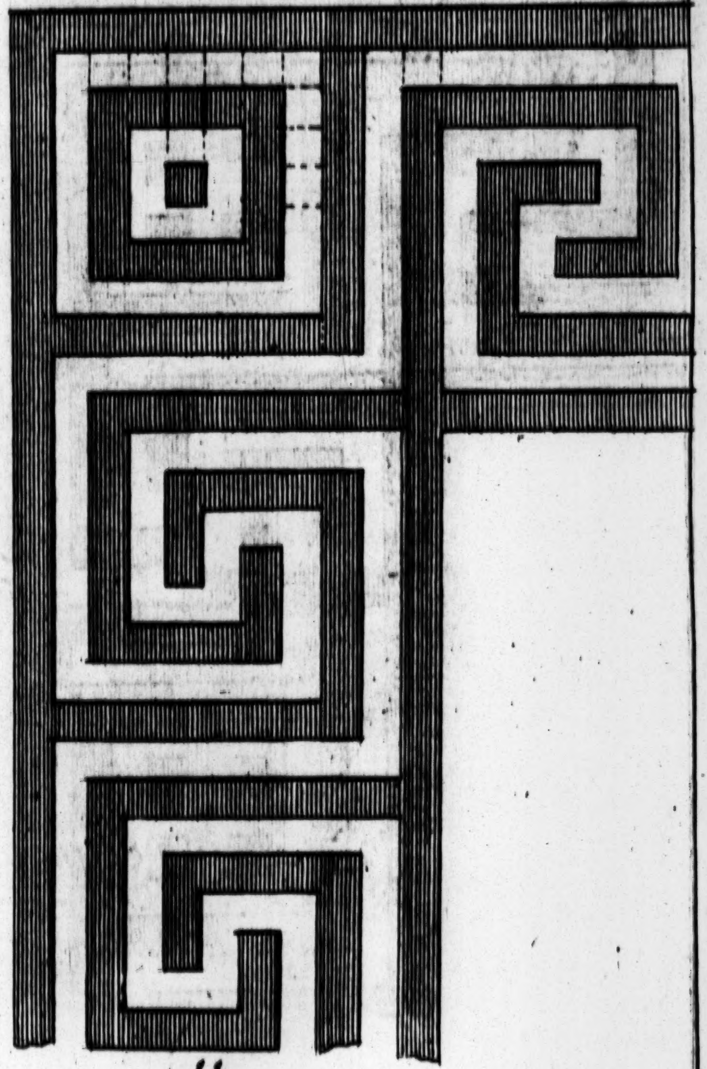

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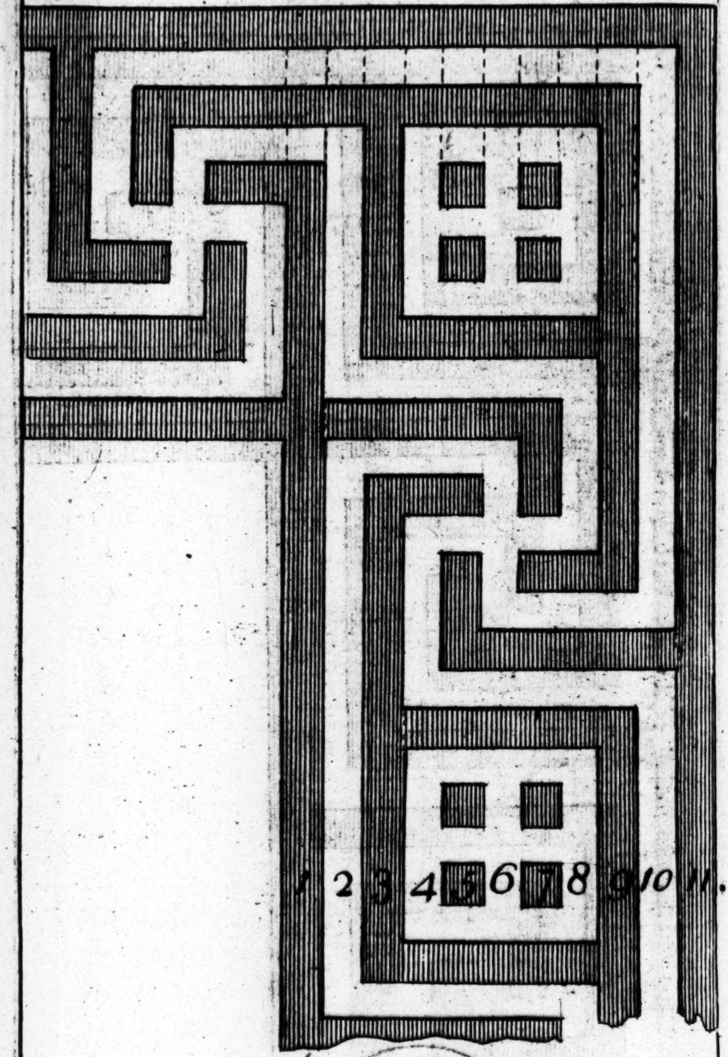

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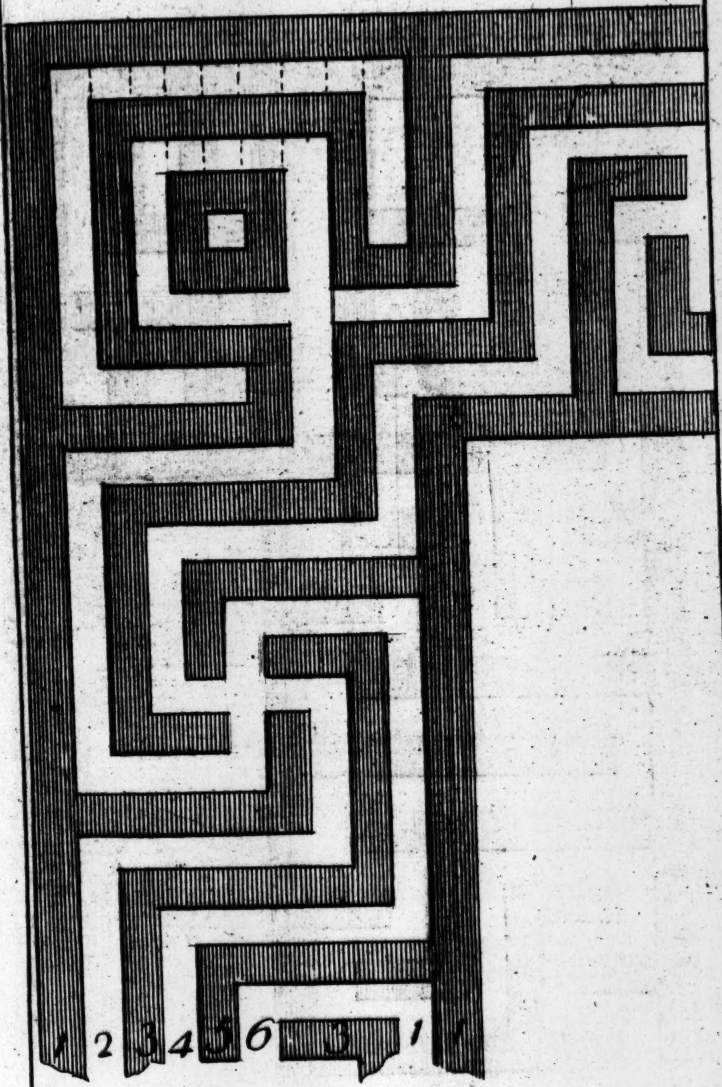

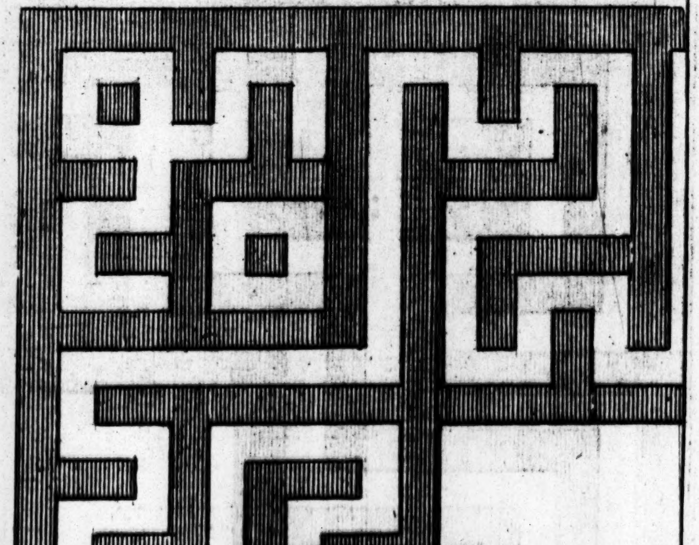

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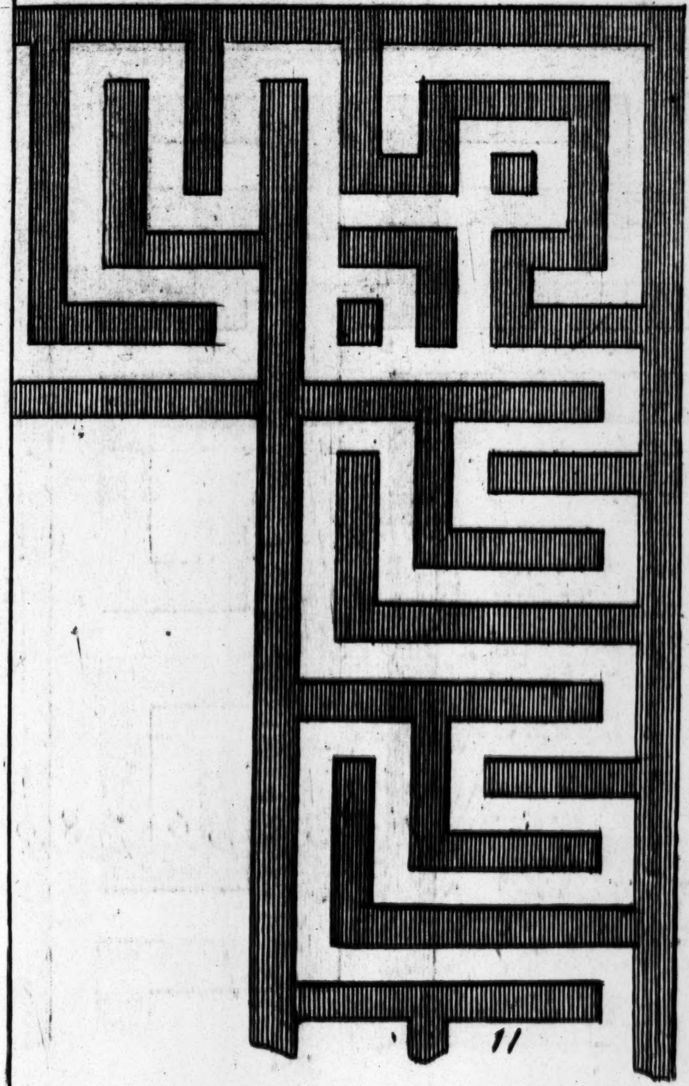

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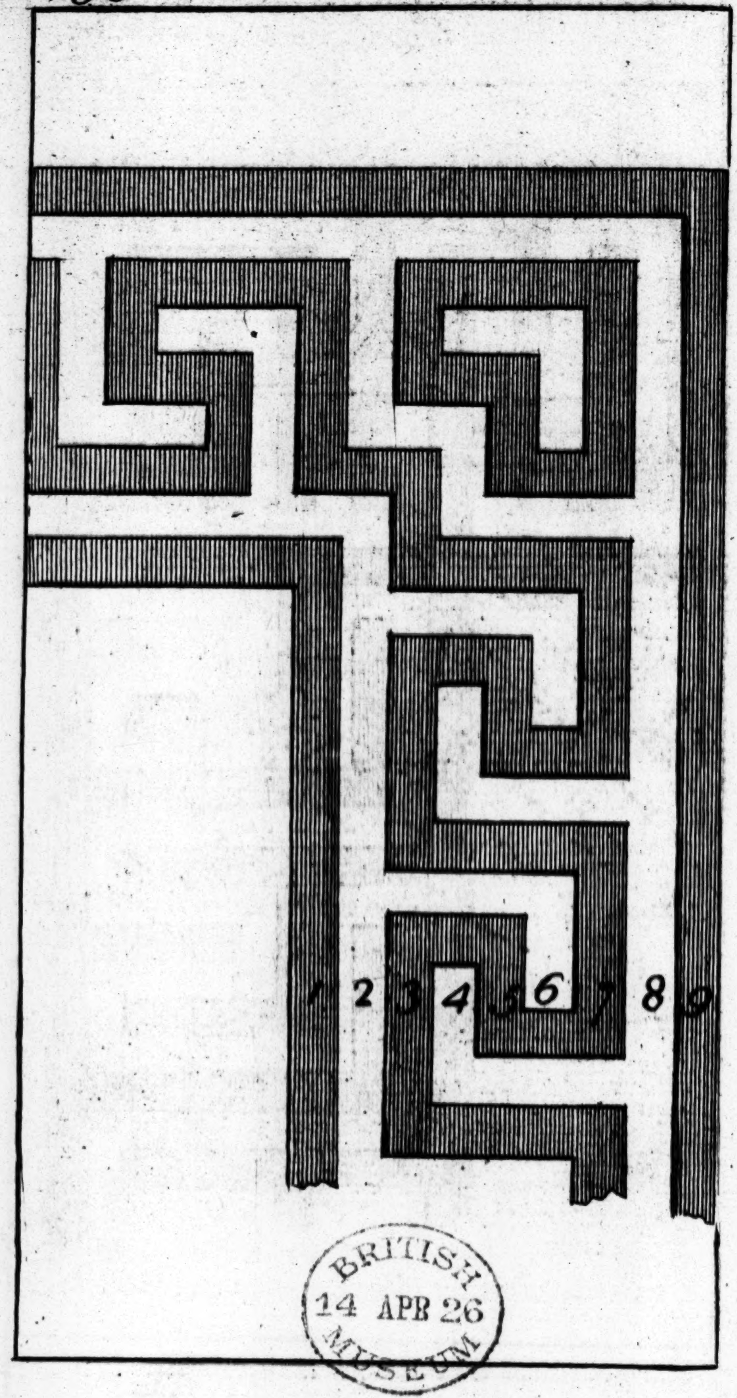

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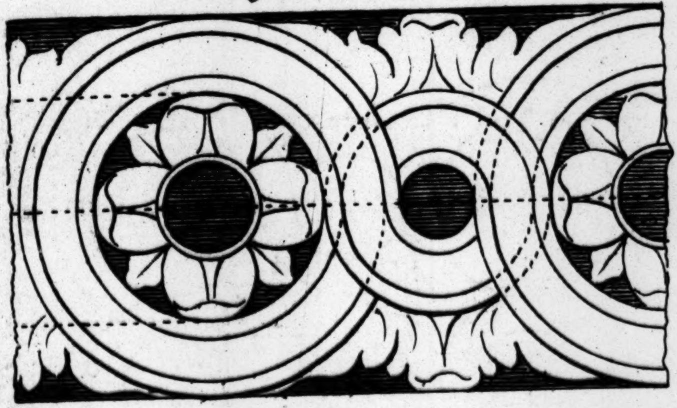
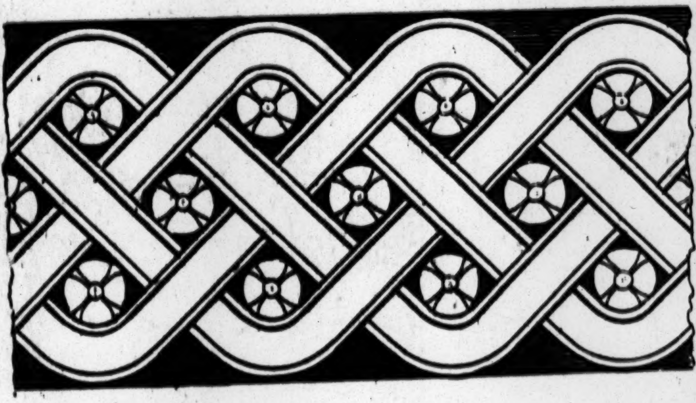
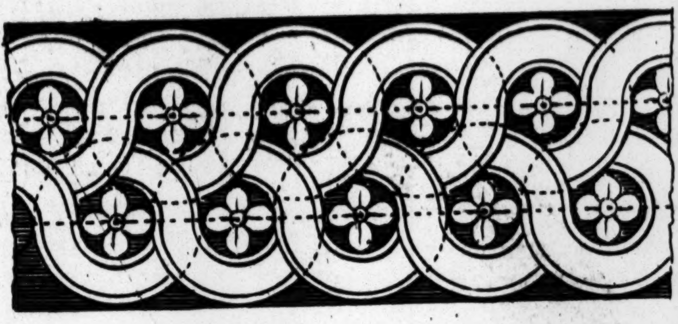
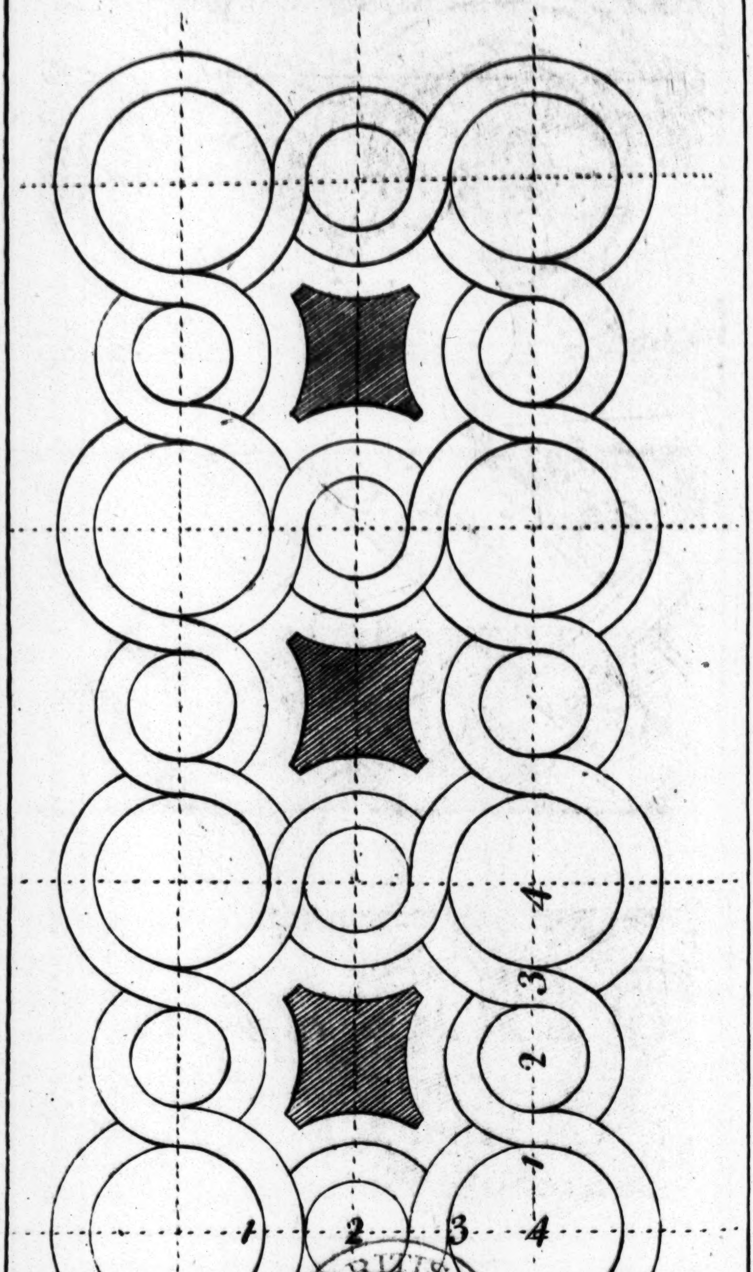
Guilochis







The Antient Guilochi.



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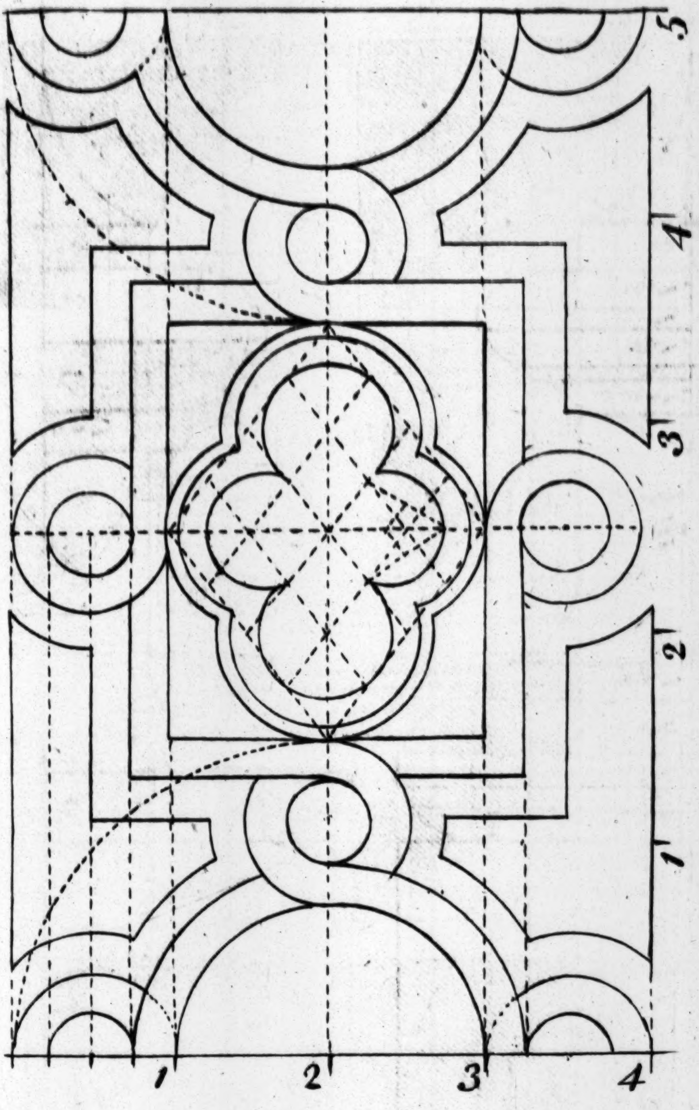
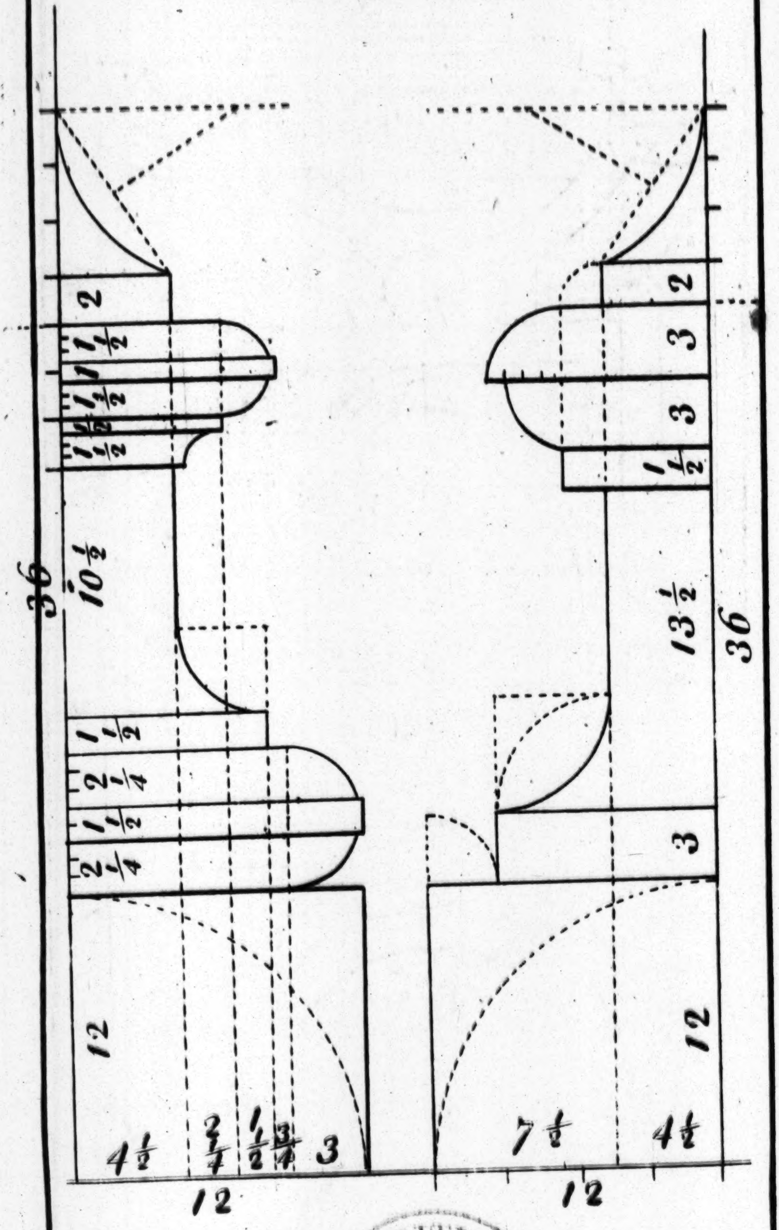
Gothick Guilochi.



Bases for Gothick Columns



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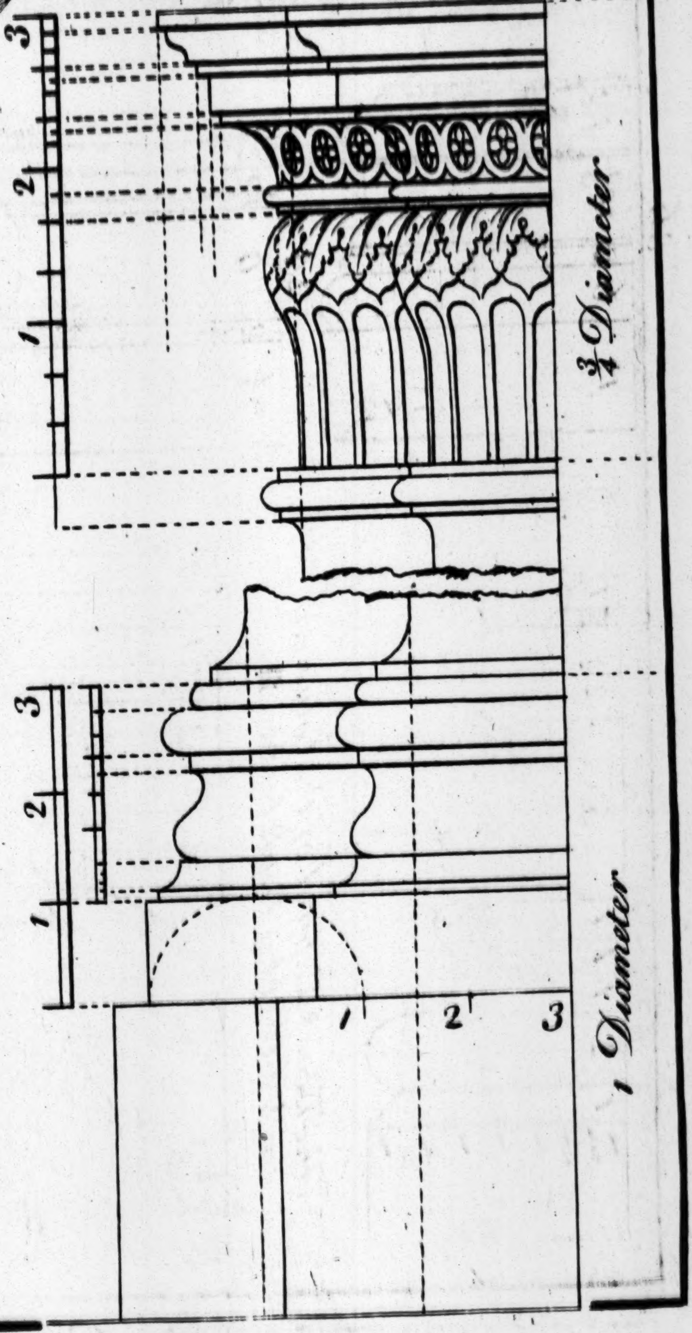
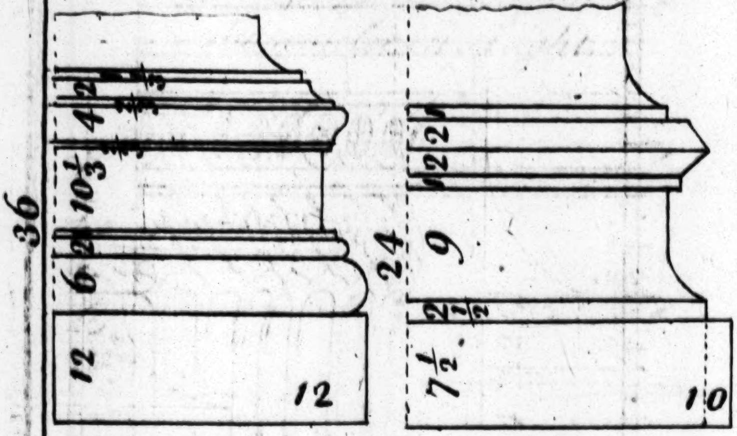
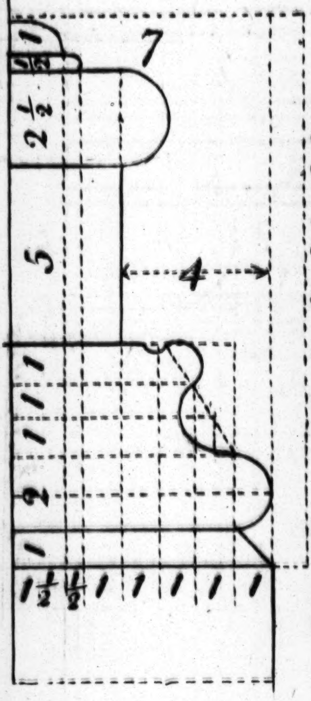
Gothick Base and Capital.

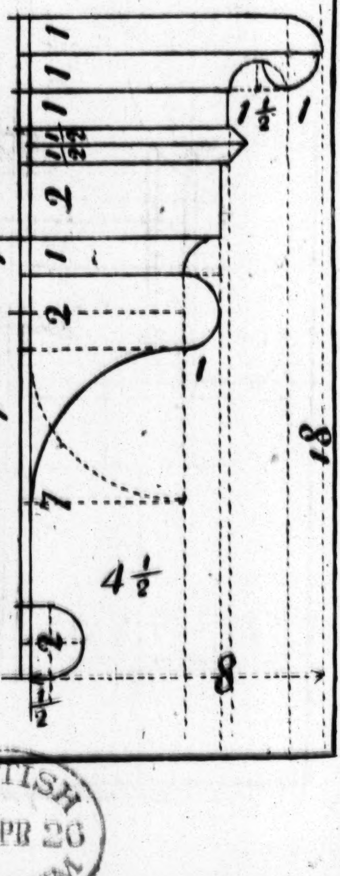


Bases *for Gothick Columns*





The Base & Capital of the Column in Westr Abby Built by **Hen III.**



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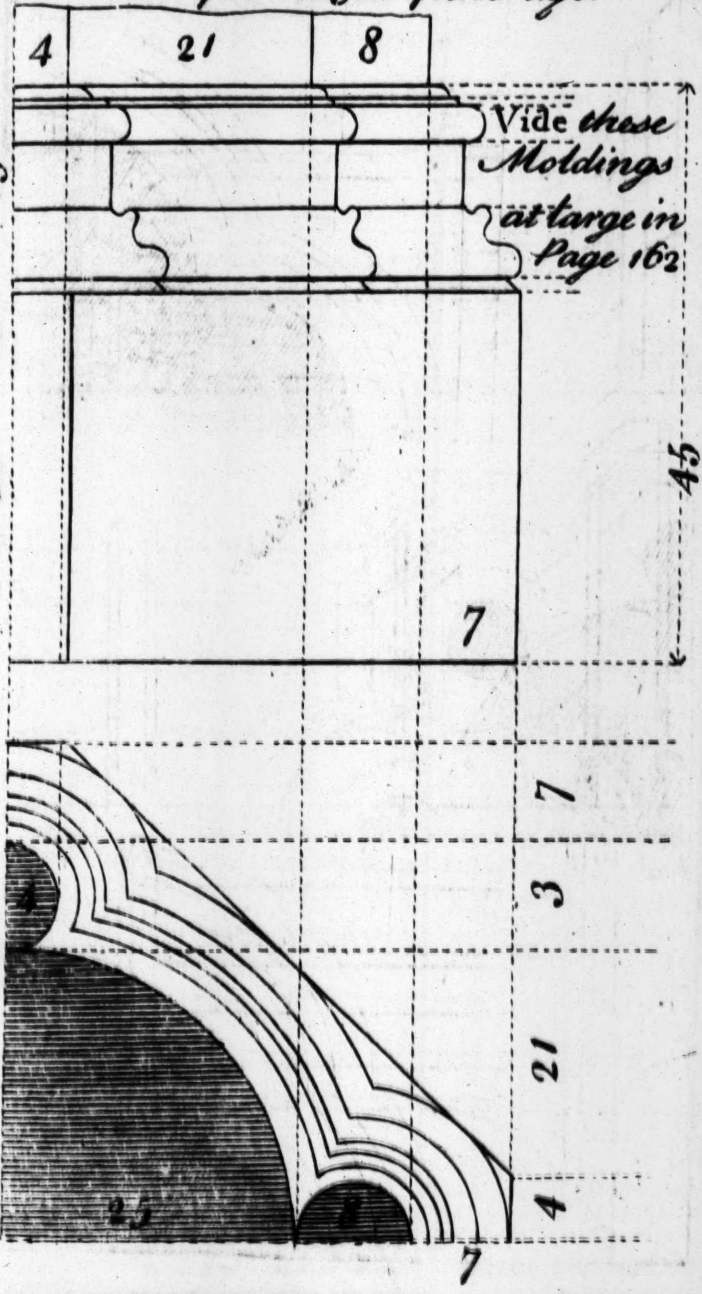
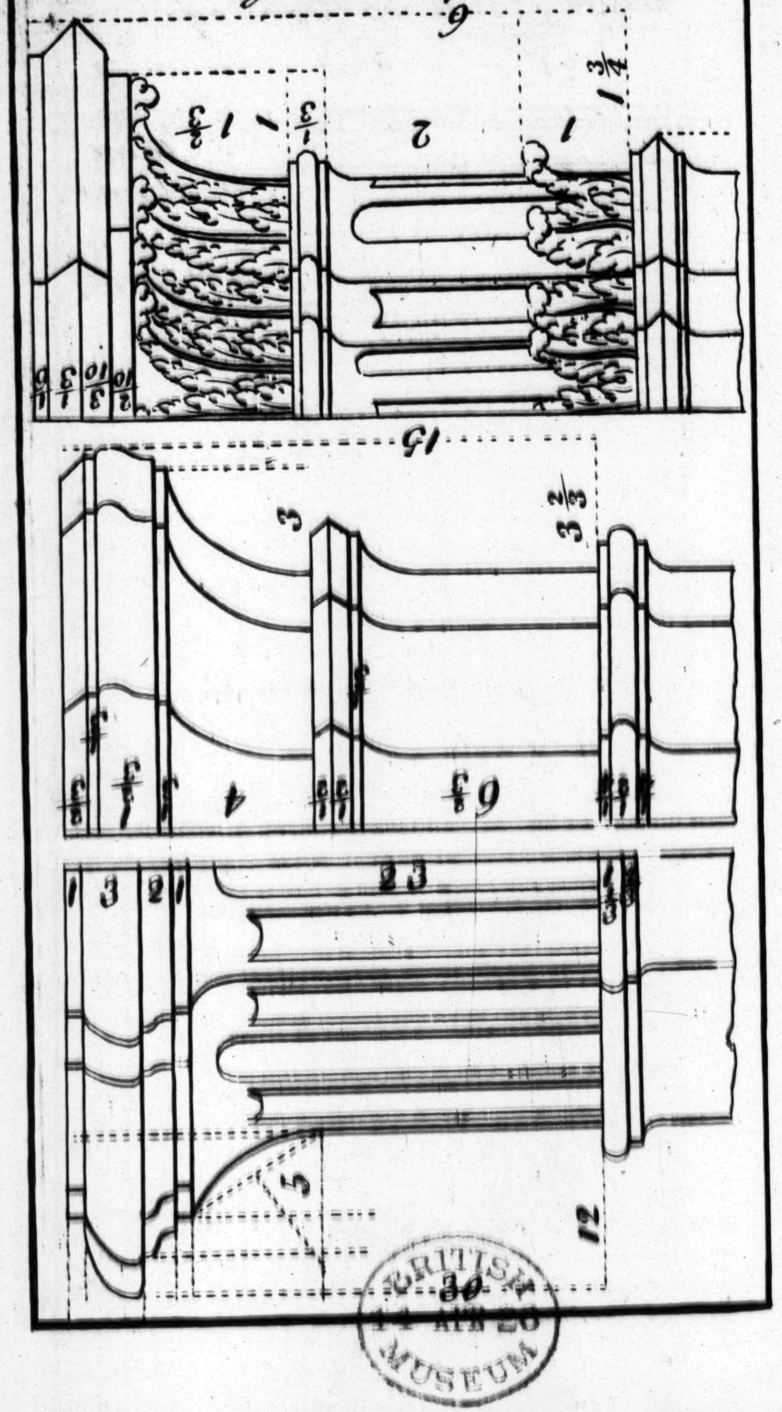
The Base & Plan of ye Column in Westr Abby Built by Hen III 500 Years ago.



Vide these Moldings at large in Page 162

Gothick Capitals



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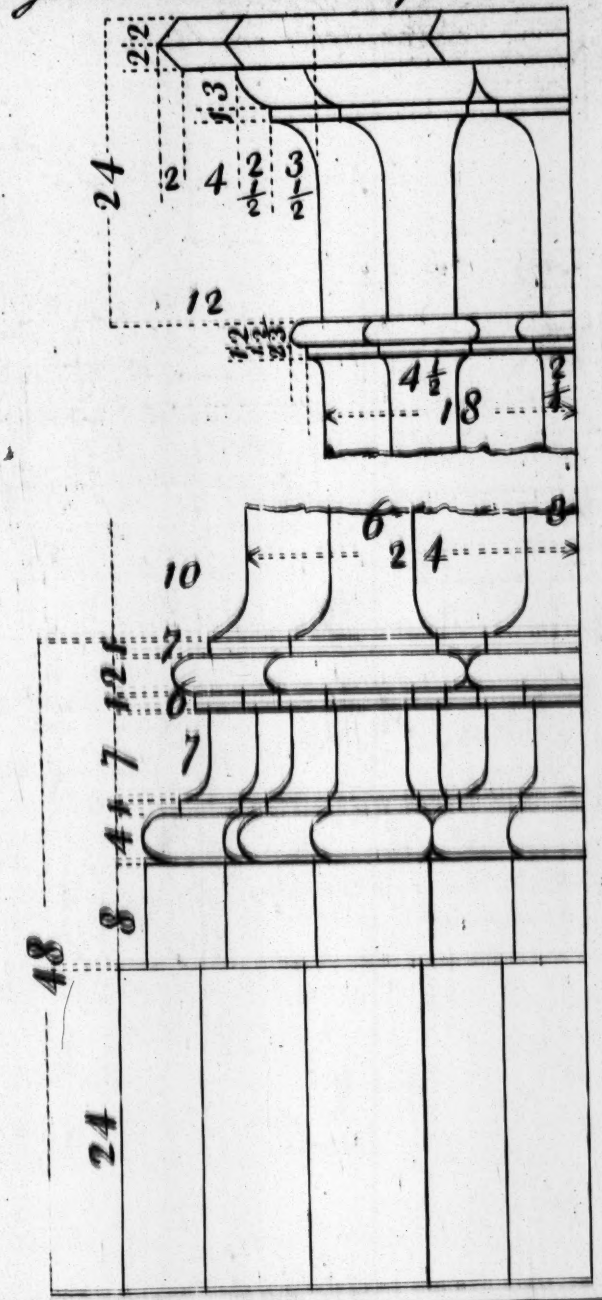
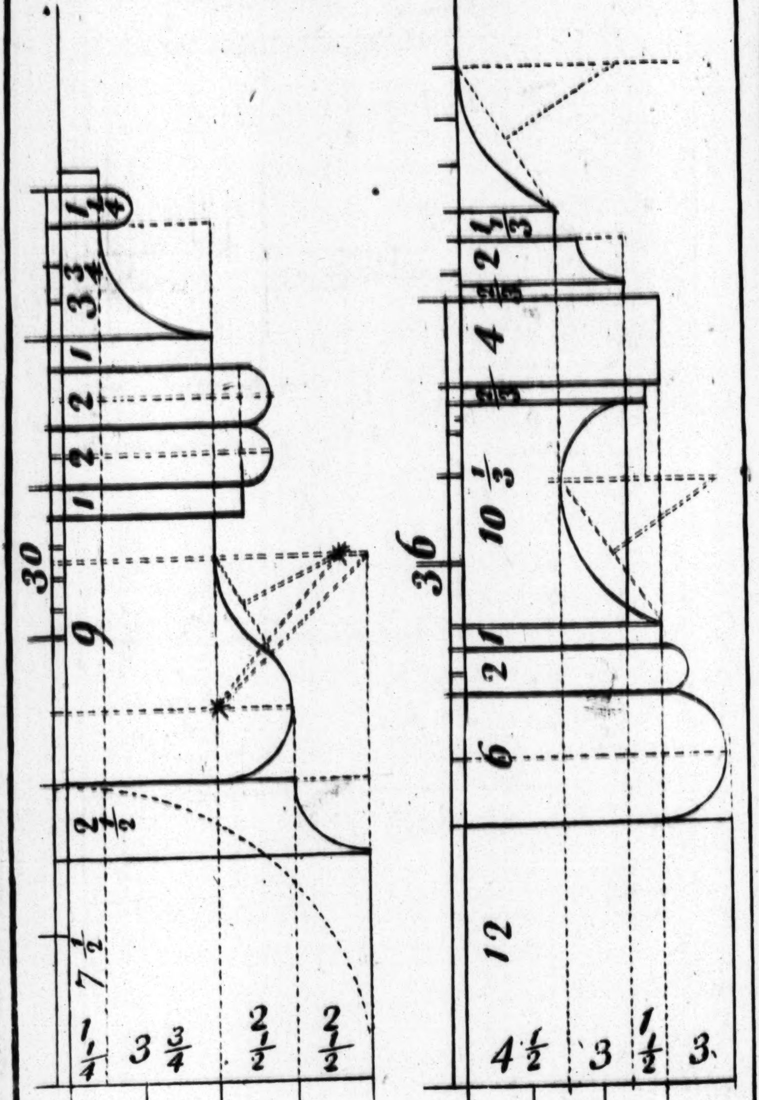
Gothick Base and Capital



Bases for Gothick Columns
1 Diameter in Height.



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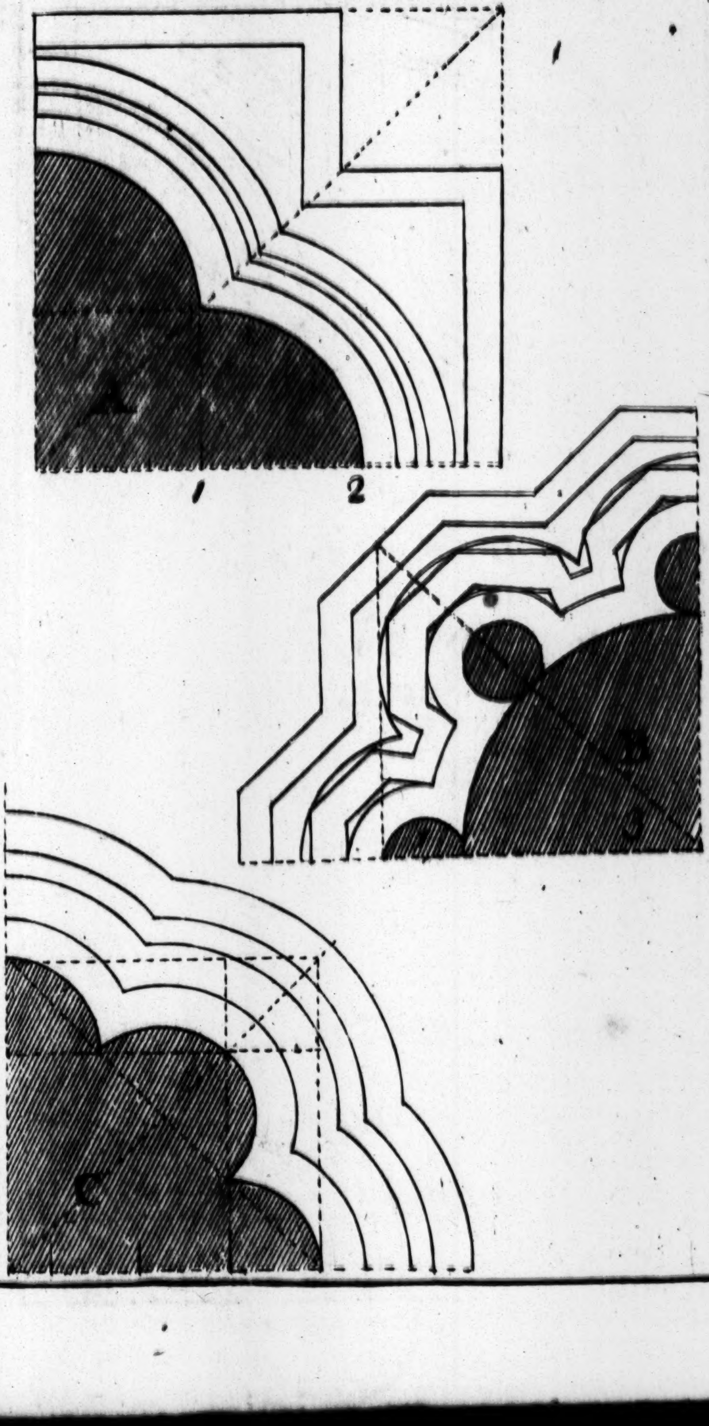
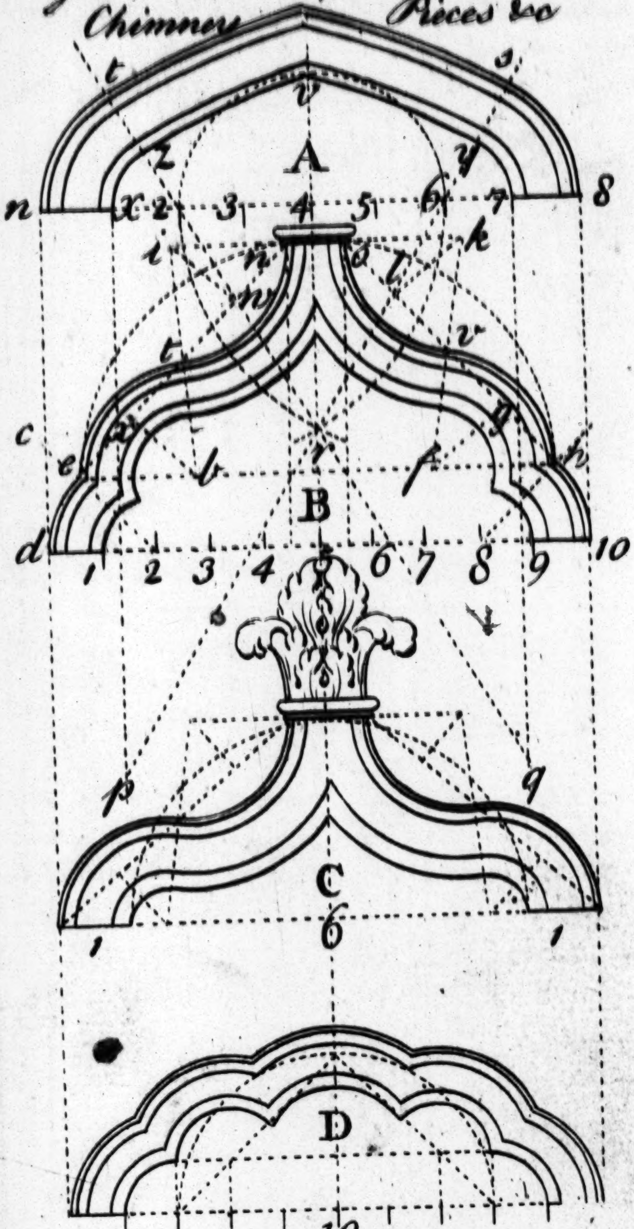
Shaſts of Gothick Columns.



Gothick Arches for Heads of Chimney Pieces &c



Vide. The Intex for Explantion.

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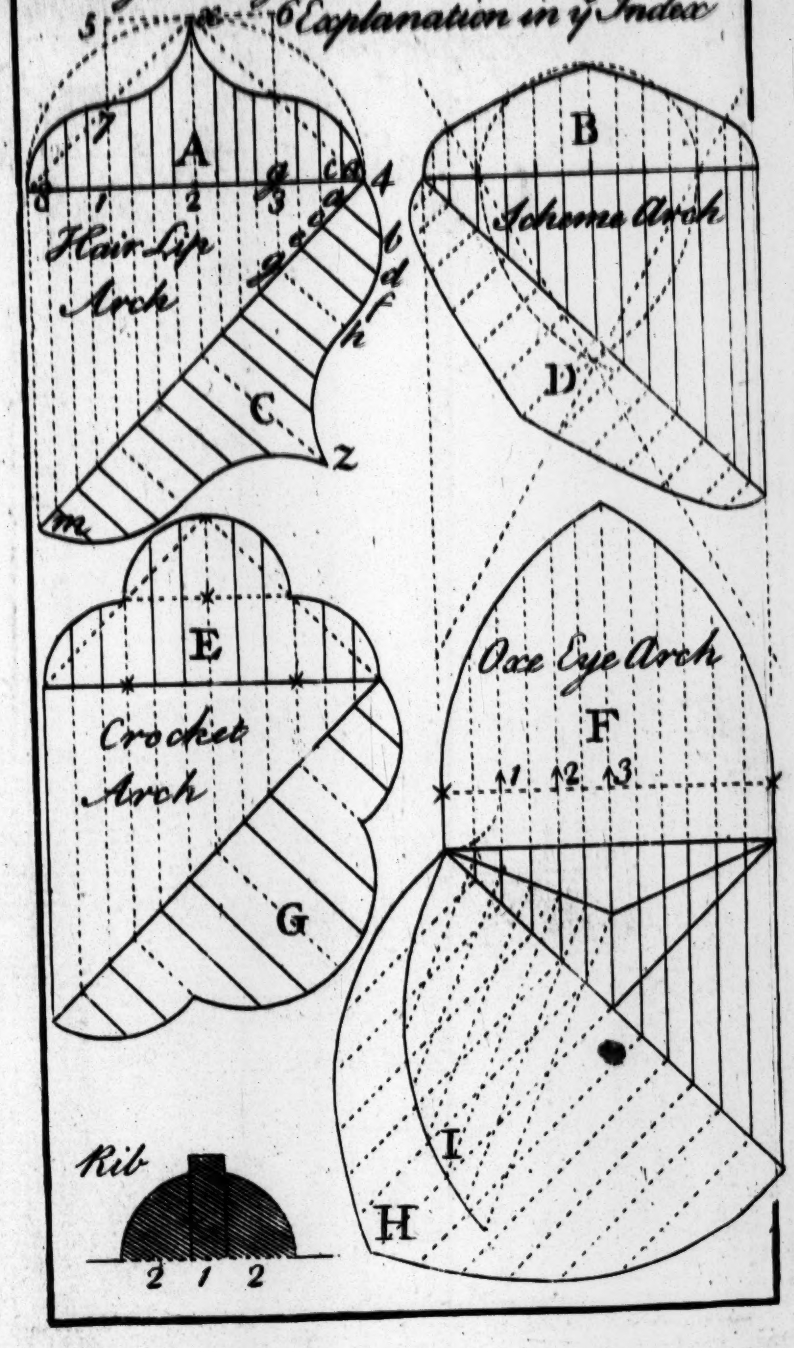
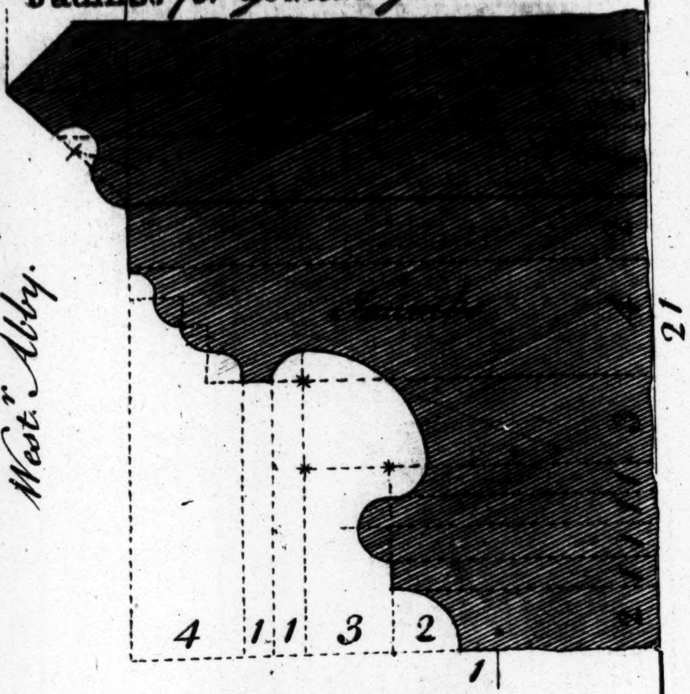
Gothick Groins. Vide their Explanation in ye Index

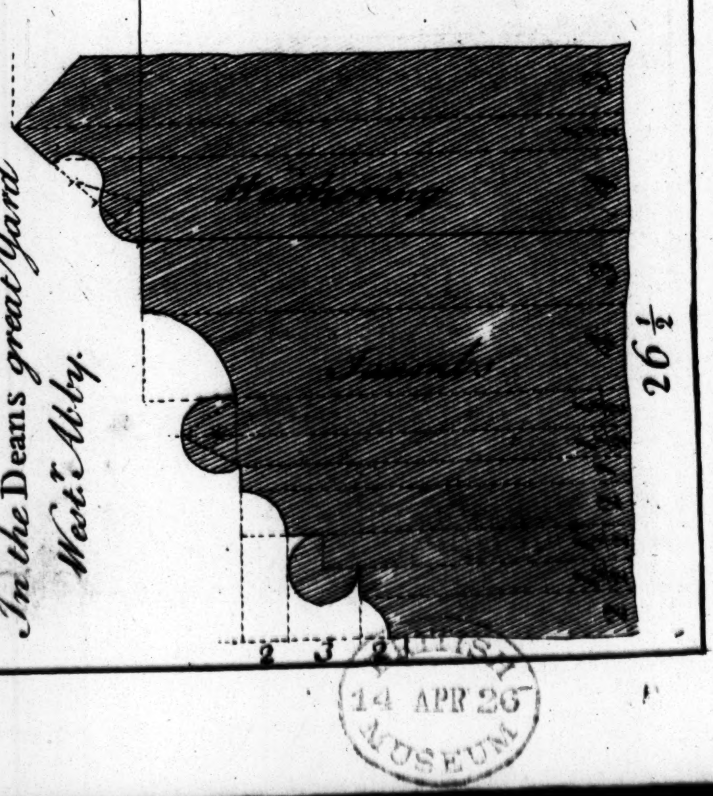


Jaumbs *for Gothick Gate's, &c.*

In the Deans *little Yard West.^r Abby.*



In the Deans *great Yard West.^r Abby.*



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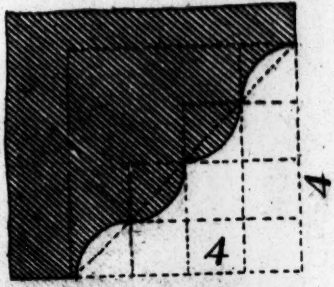
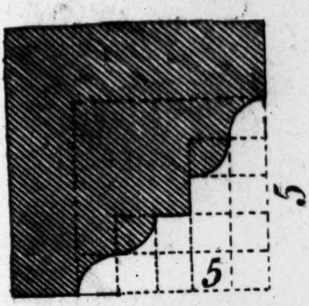
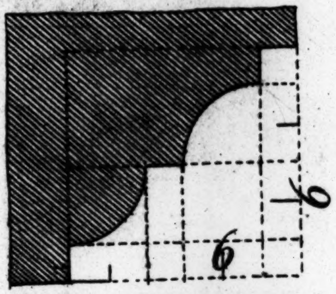
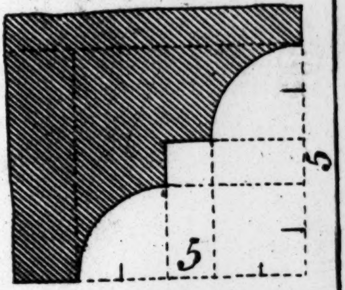
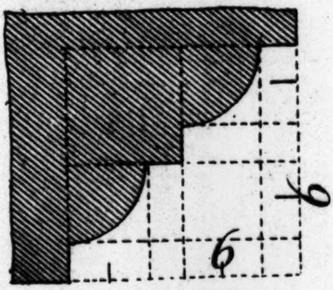
Jaumbs *for Gothick Doors &c*

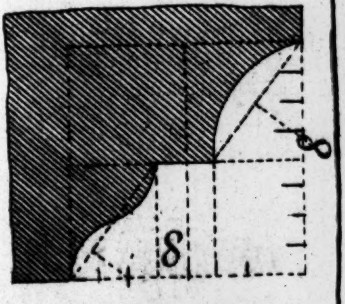


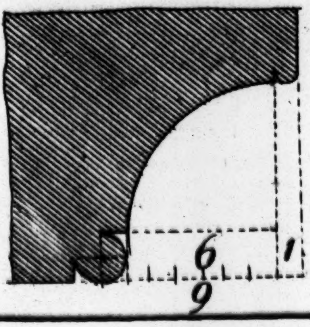


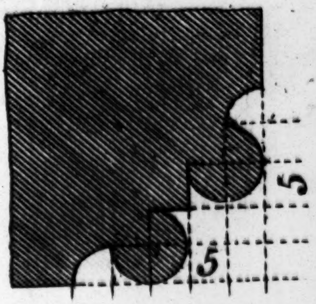




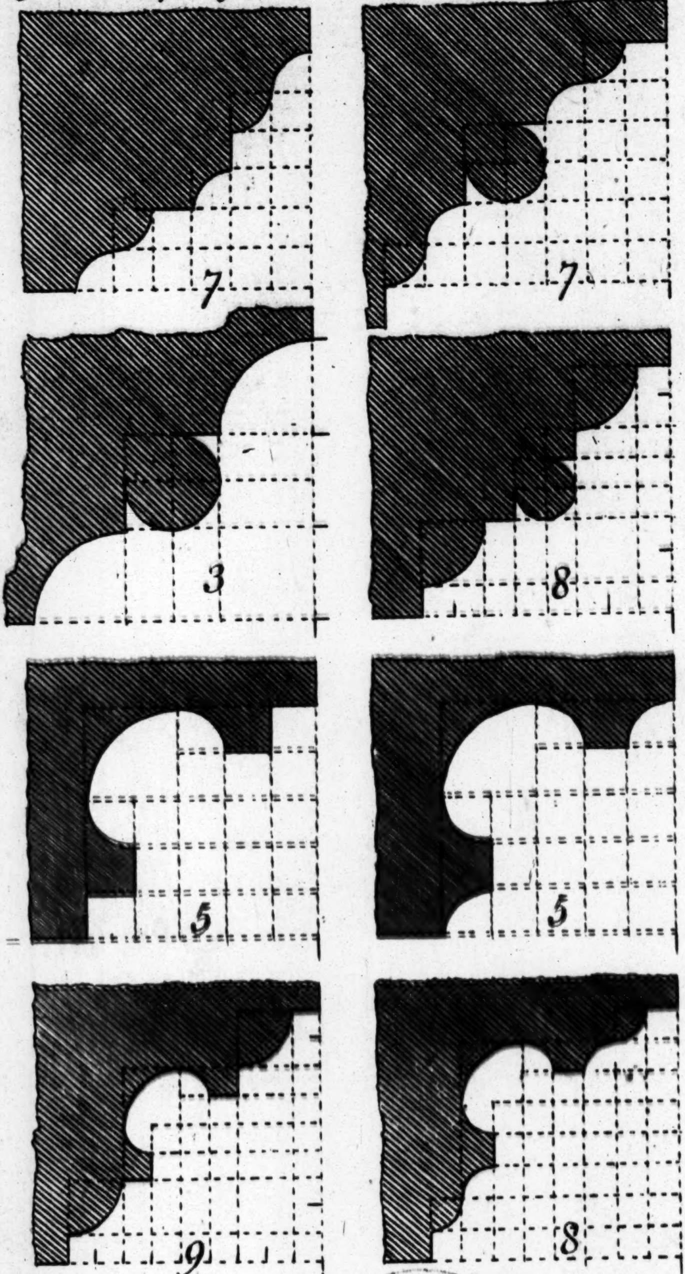








Jaumbs for Gothick Chimney Pieces &c



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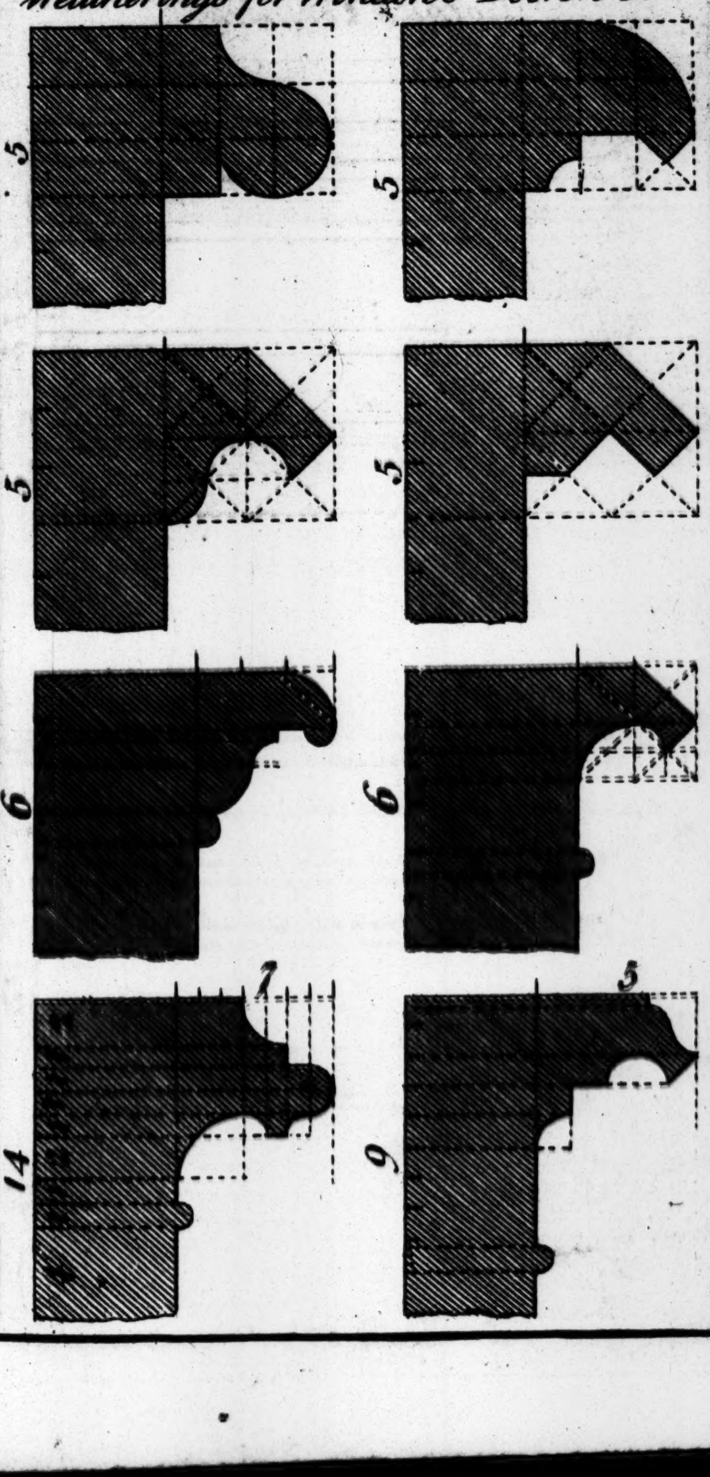
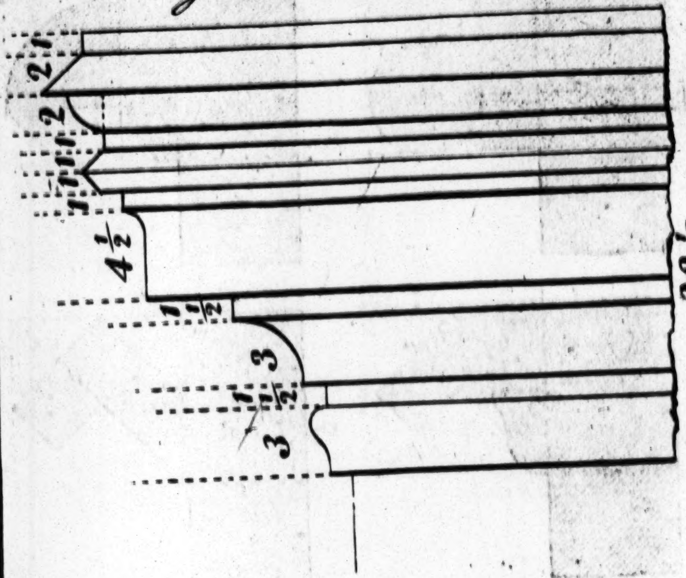
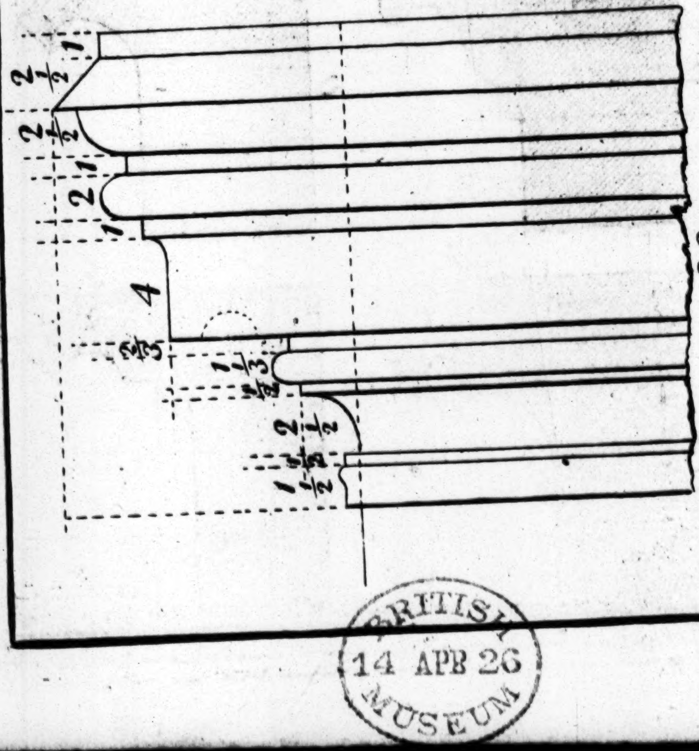
Weatherings for Windows Doors. &c.



Gothick Cornices





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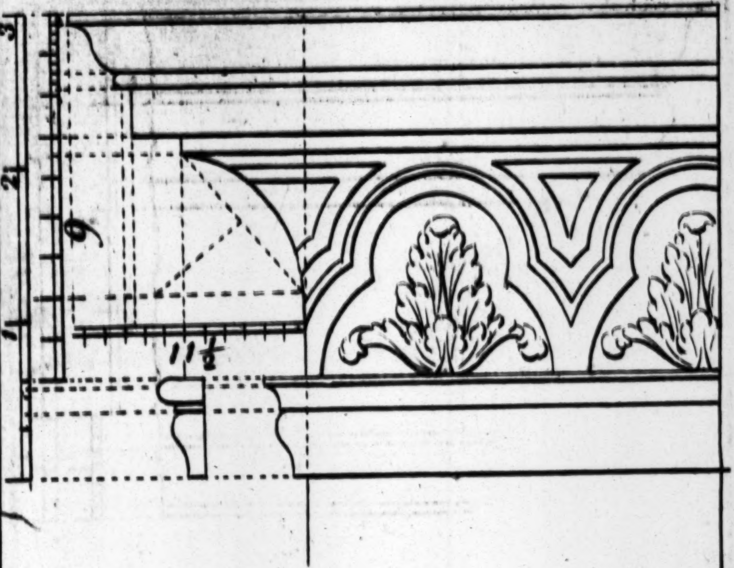
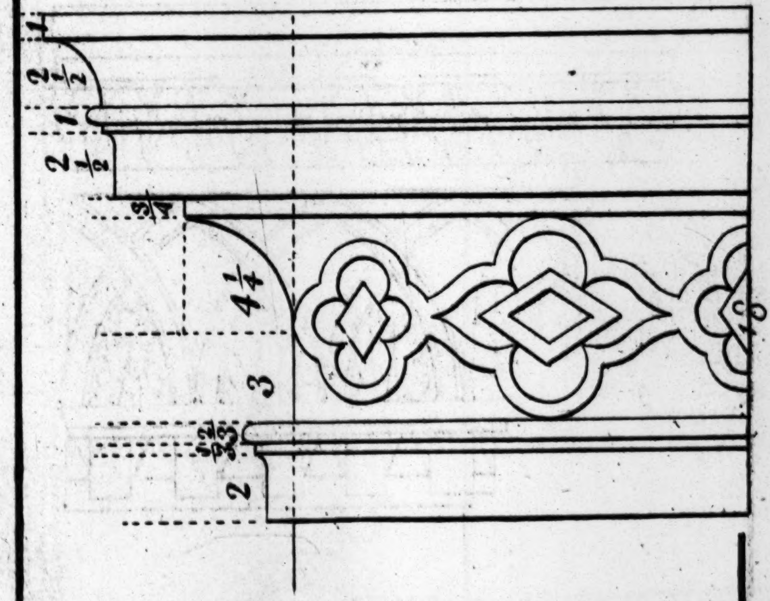
Gothick Cornices.





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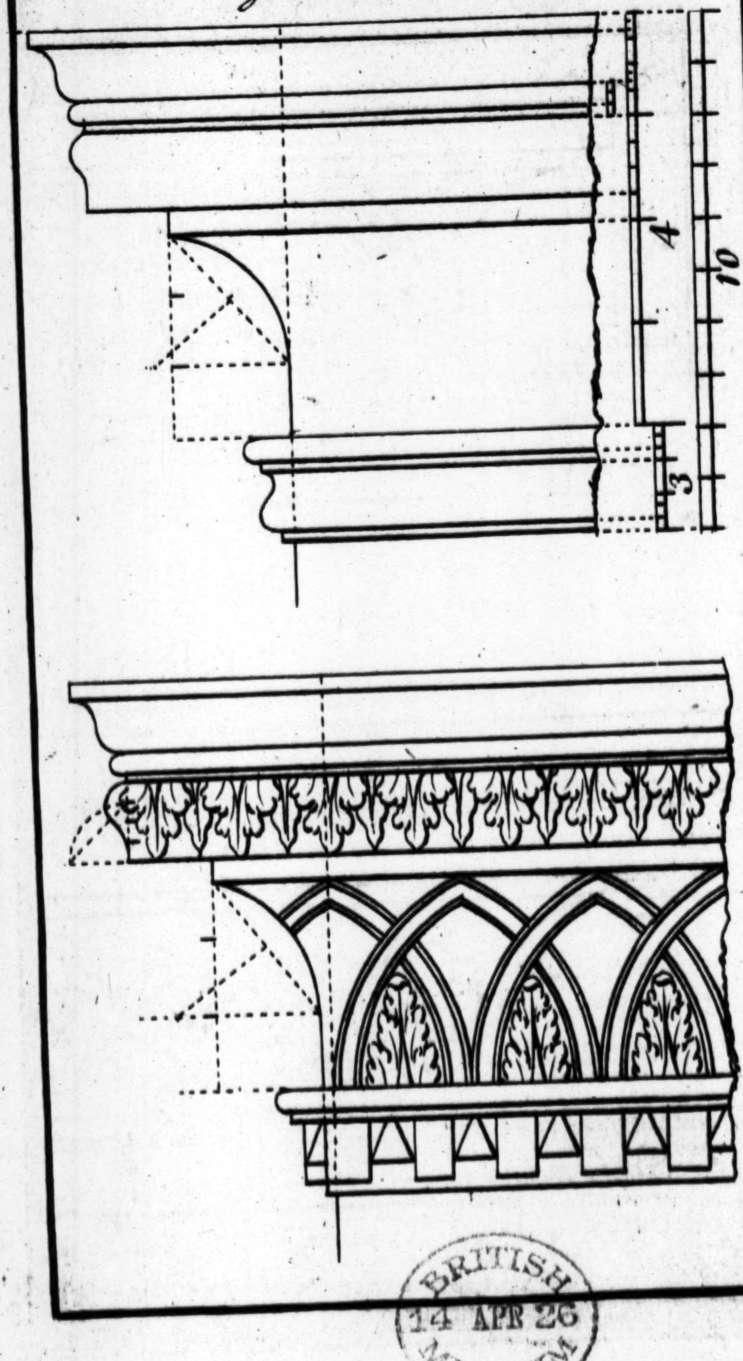

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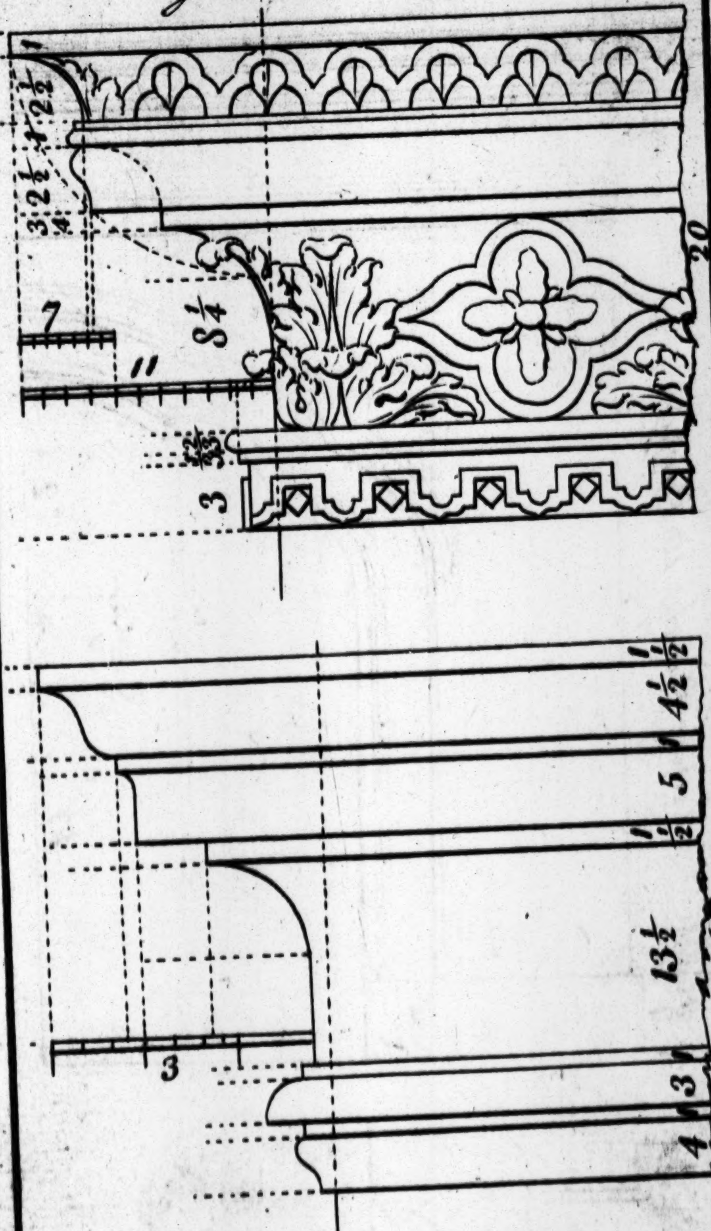
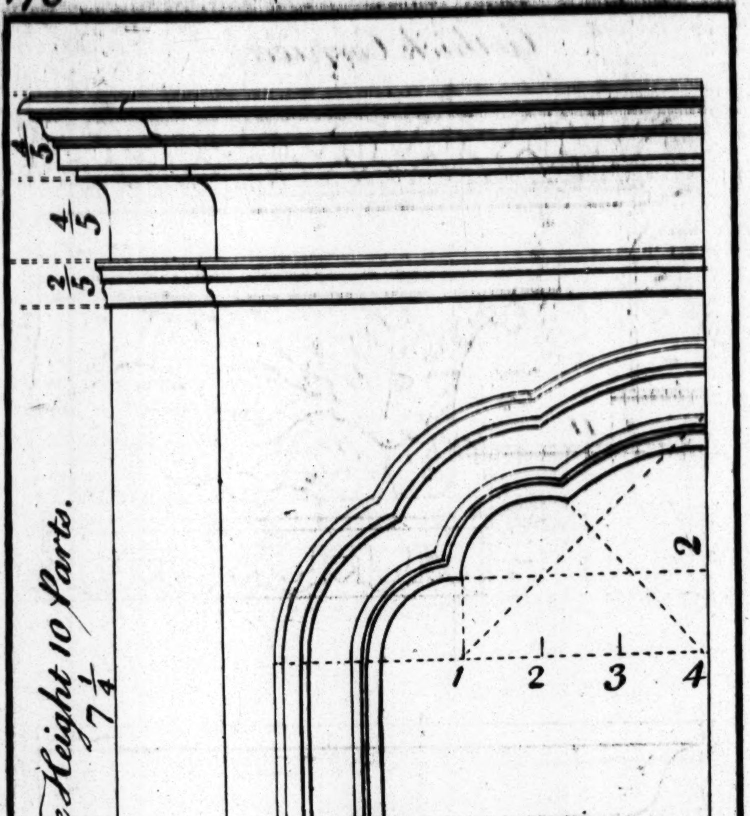
Gothick Cornices.





Entire Height 10 Parts.

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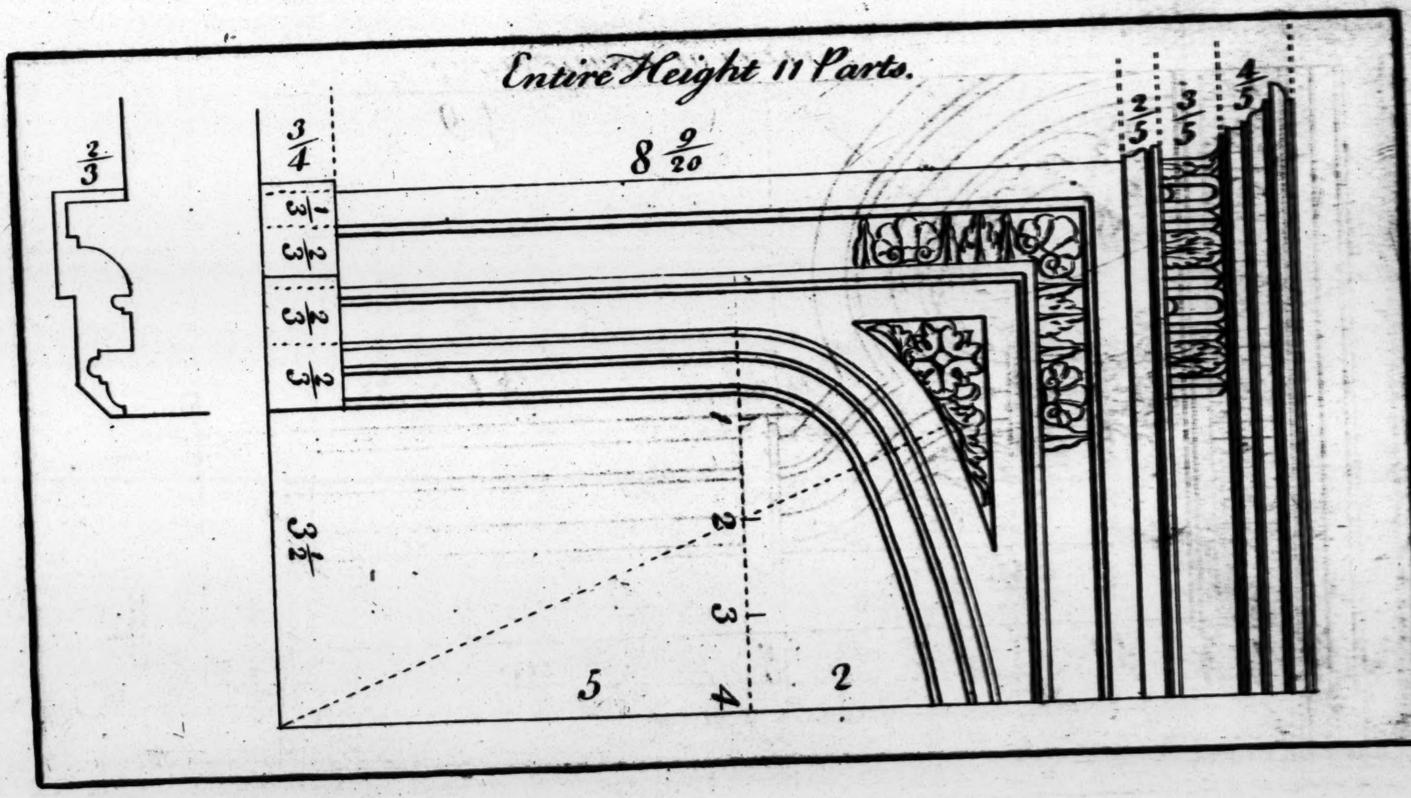
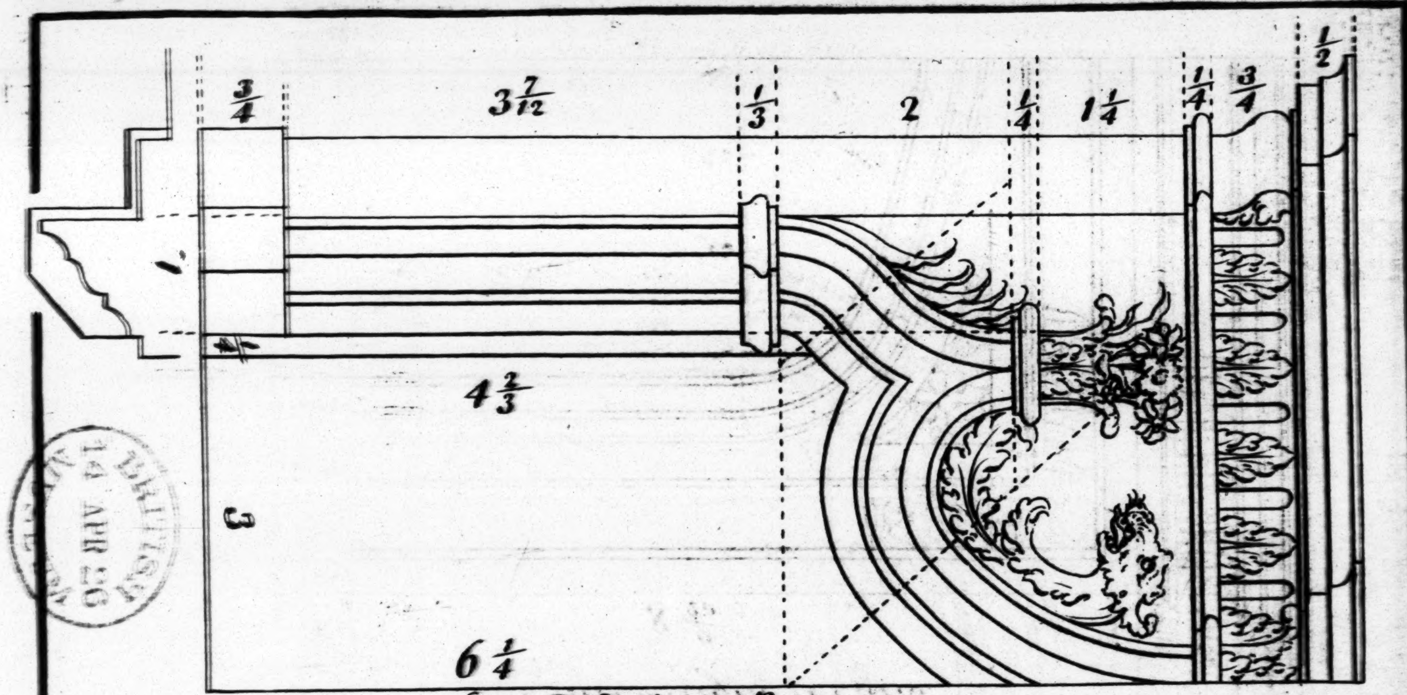


Entire Height 11 Parts.



Entire Height 10 Parts

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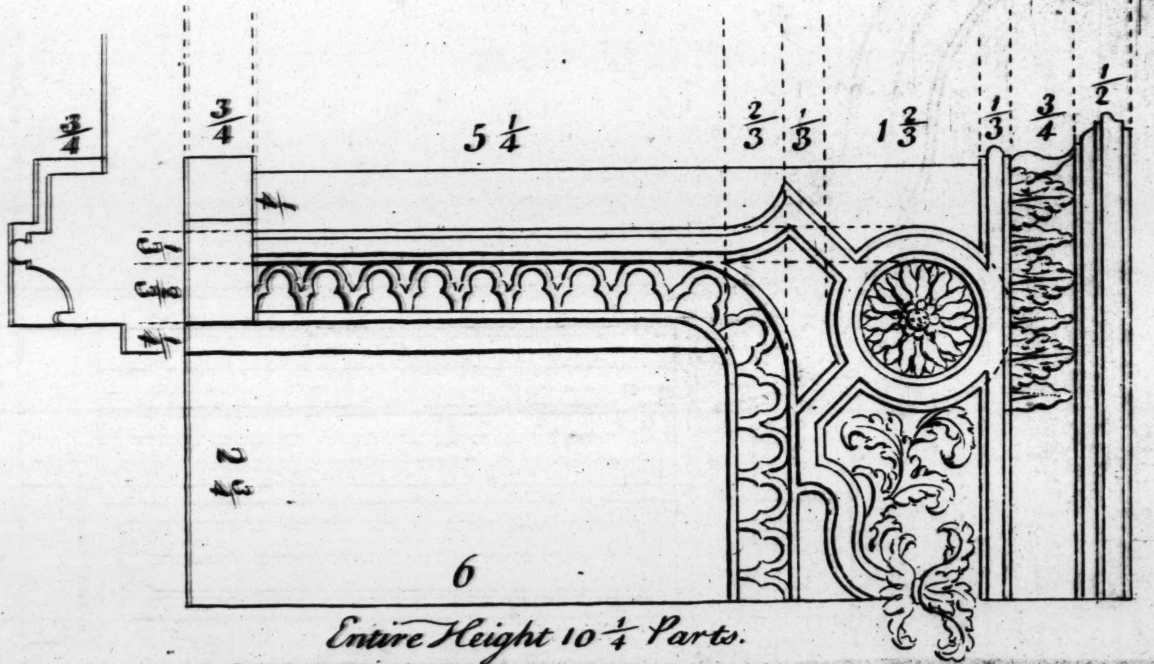
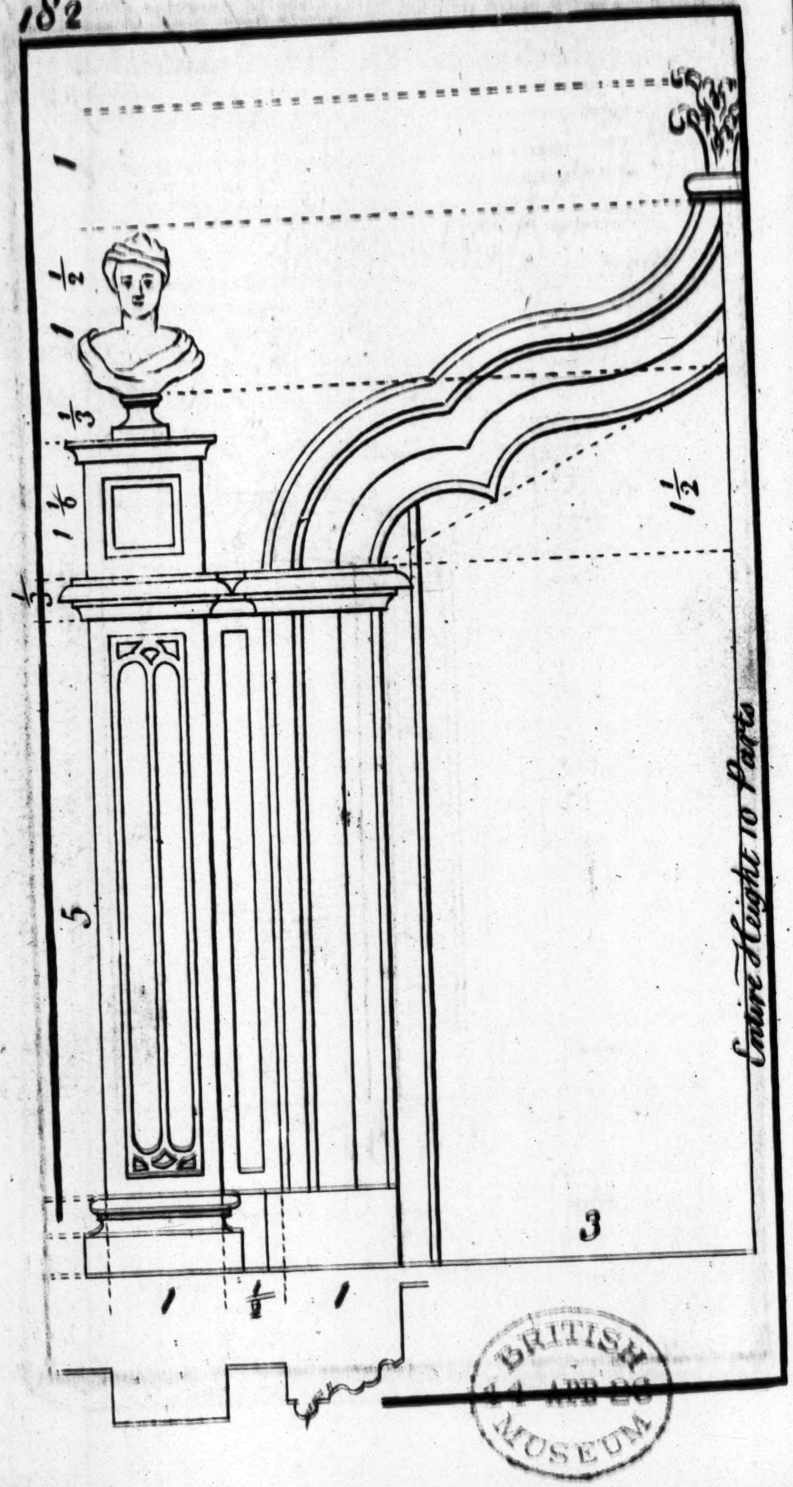


Entire Height 10 1/4 Parts.



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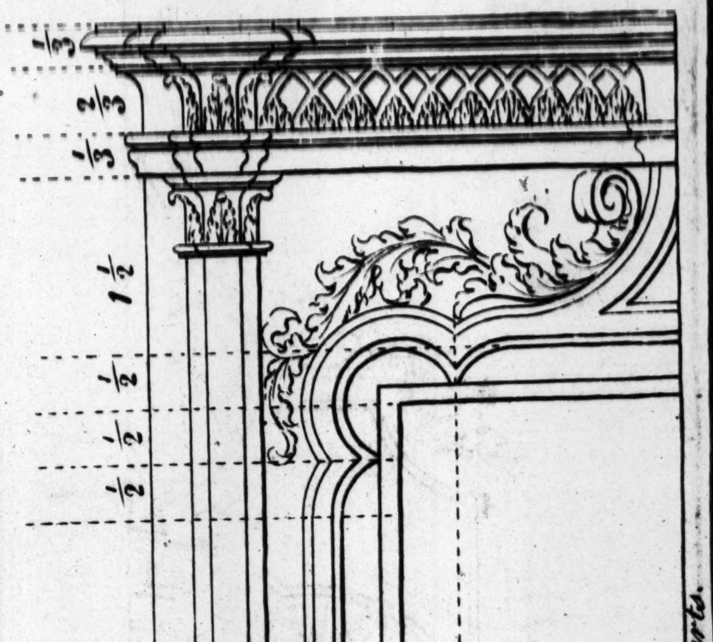
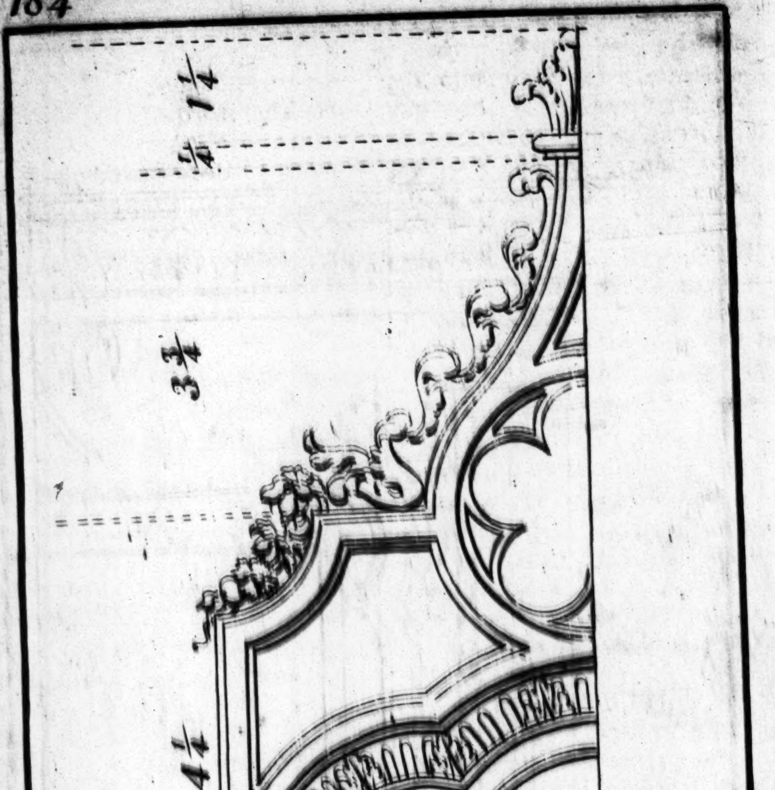

1/3
2/3
1/3
1 1/2
1/2
1/2
1/2
3 3/4
3/4
1/3
2/3
1/3
1/3
1/3
1/6
2 1/2
5 1/2
Entire Height 9 Parts.



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FINIS.